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LYRA GRAECA

I

—*As the hyacinth which the shepherd tramples
on the hill
Lies upon the ground and lying bloometh
purple still.*

SAPPHO

LYRA GRAECA

BEING THE REMAINS OF ALL THE
GREEK LYRIC POETS FROM EUMELUS
TO TIMOTHEUS EXCEPTING PINDAR

NEWLY EDITED AND TRANSLATED BY

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IN THREE VOLUMES

VOLUME I

INCLUDING

TERPANDER ALCMAN SAPPHO AND ALCAEUS

REVISED AND AUGMENTED EDITION



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ΣΥΜΜΑΘΗΤΗΣ

PREFACE

SINCE the appearance of the fourth edition of Theodor Bergk's *Poetae Lyrici Graeci*, in which they form the third volume, the Lyric Fragments, or as they are more accurately called, the Melic Fragments, have not been published complete. The last forty years, thanks mainly to the work of the Egypt Exploration Fund and similar societies, have added very notably to our slender store, and a new edition has been long overdue. My book will, I hope, go some way to supply the want. It is complete in the sense that its sole omissions are fragments which have only palaeographical value, and it contains all that is really necessary by way of exegesis. In all places where the text adopted would otherwise be misleading I have given critical notes, save only where I have already discussed the reading in one or other of the classical periodicals. Many scholars—and to say this is not to depreciate a great work, for such things depend on the point of view—must have found Bergk lacking in two respects. First, when so little is known of these great figures of antiquity, all that little has value for us if they are to seem things of flesh and blood and not the mere subjects of a lesson in translation. With the single exception of Sappho's, the Fragments alone are not enough. I have therefore included, unlike Bergk, the chief passages of ancient literature which throw light on the life and personality of the poets and their literary reputation in antiquity—not making an exception of Sappho; for the clear-drawn self-

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poet that she gives us in her Fragments is so precious that its very frame is of surpassing interest. To these 'Lives' I have added the ancient accounts of such early poet-musicians as Olympus and Thaletas, partly to serve in some sort as an introduction to the subject, and partly in order to avoid creating the impression that only the poets of whom some work is extant are of any importance to the student of Greek poetry. Secondly, if these mere quotations are to have more than linguistic interest, in nine cases out of ten they want explanation, and in at least five of those nine the explanation may be had from the context in which they are found. Beigk appears to have regarded the contexts as a necessary evil, and has not only relegated them to the footnotes but has made them less useful than they might have been by cutting them as short as he possibly could. I have thought it better to give full contexts in the body of the page, printing them, however, in small type so that the reader may the more easily omit them if he will.

A feature peculiar to this edition is the inclusion of a considerable number of restorations made *exempli gratia* of passages preserved only in paraphrase. These restorations, as well as those of the new Fragments, are mainly my own. The reader should clearly understand that in many cases where he finds square brackets, and all where he finds 'e.g.,' or 'e.g.' and a vertical line, he is dealing with restorations which, though they are far from being mere guesses, are only approximations to the truth. Similar warnings are sometimes conveyed by dots and pointed brackets. A dot placed beneath a letter means that that letter is a possible interpretation of the traces,

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a pointed bracket indicates that the letters within it are not or cannot have been in the MS. The emendations and restorations for which I believe myself to be responsible are marked *E* in the notes. All restorations have been checked where possible by a palaeographical method explained and exemplified in various articles in the periodicals. Briefly, it consists of the tracing of letter-groups from photographs of the extant portions of the papyrus or vellum MS. Suggestions are rejected which, when traced out by this method, are shown, with all reasonable allowance made for variation in the size of the letters and the spaces between them, to exceed or fall short of the requirements of the gap; and where the gap is bounded on the left by an imaginary marginal line, all suggestions are made to correspond—again with all reasonable allowance made—in what I may call for convenience ‘written length’. Scholars who have not tried this method will be surprised, when they do, at the way in which it reduces the possibilities. One instance must suffice. In the first lines of Alcaeus 27, the letters Δ of παί]δων, ΑΙ of πρῶ]τα, ΤΟ before γάρ, and ΙC of ἄλλ]αις, come immediately under one another. Metre requires *two* supplementary syllables in lines 1 and 2, *three* in line 3, and *one* in line 4. All these supplements must correspond in written length not only with one another but with any suggestions made for the four subsequent lines, and when they are made the result must be not only a passage satisfactory in metre, grammar, dialect and sentiment, but something which Alcaeus might have written. I should add here that so far as I have found it practicable my work on the new Fragments is based

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on the actual MSS, where I have used only photographs the results should be taken as still requiring corroboration. The latter cases are indicated in the footnotes.

The arrangement of the Fragments follows, where this can be inferred, the arrangement of the editions current in the later antiquity, but it must not be understood as certainly reproducing it. Cross-references to the numerations of Bergk and Hiller-Crusius will be found on page 431. I have added a separate index of the ancient authors, including those to whom we are indebted for most of our knowledge of these poets and their works. Among the modern writers who have collected, emended, and interpreted the Fragments, next to Bergk¹ and those on whom he drew—Ahrens, Bekker, Benseler, Bentley, Blomfield,² Boissonade, Brunck, Cobet, Cramer, Gaisford, Hartung, Hecker, Hermann, Keil, Kock, Matthiae, Meineke, O. Müller, Nauck, Neue, Pearson, Reiske, Schneidewin,³ Schweighäuser,⁴ Seidler, Ursinus, Volger, Voss, Welcker, Wolf—I owe most to B. P. Grenfell, A. S. Hunt, Kaibel and U. von Wilamowitz-Moellendorf. My obligations to these, as to other recent and living scholars, are indicated in the notes. I must here record my thanks to the Director of the British Museum for permission to reproduce the Sotades vase, and to the Council of the Egypt Exploration Fund for allowing me to print the Oxyrhynchus Fragments; to D. Bassi, J. Harrower, W. Schubart, and the Directors of the Bibliothèque Nationale and of Graz University, for supplying me with photographs of papyri and other MSS in their care. And I gratefully acknowledge the help and

¹ B

² Blf

³ Schn.

⁴ Schw.

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encouragement I have received from Mrs. Adam, H. I. Bell, S. G. Campbell, A. B. Cook, R. D. Hicks, H. Rackham and A. J. B. Wace.

An account of the MS tradition when the authors concerned run into the sixties is a formidable affair, and would be beyond the scope of this book. For the most important, the scholar will find much of what he requires in O. Hoffmann's *Griechische Dialekte* and in the introduction to A. C. Pearson's *Fragments of Sophocles*. The earlier history of the text has been ably worked out by Wilamowitz in the works mentioned in the Bibliography. But it should be borne in mind that statements on the Aeolic metres and dialect published before 1914 may need modification. I cannot hope that the many references in this book are quite exhaustive, modern, and correct. But I have done my best to make them so. A few not quite obvious errors, of which the worst is *Alexandrides* for *Anaxandrides* on pp. 100 and 101, will be found corrected in the Indexes. In the translation of Sappho *fr.* 35 the proverb should be in square brackets. The omitted fragments of merely palaeographical value will be found in the Papyrius Collections—*Oxyrhynchus*, *Berliner Klassiker-texte*, *Halle*, *Società Italiana*. It will perhaps be useful to the reader to know that Volume II, which is already in the press, includes Stesichorus, Ibycus, Anacreon, and Simonides, and that Volume III, which is in preparation, will include Corinna, Bacchylides, Timotheus, the Scolia, the Folk-Songs, the Anacreontea, and the Adespota, with an account of Greek Lyric Poetry.

J. M. E.

CAMBRIDGE,
December 22, 1921.

PREFACE TO THE SECOND EDITION

THE need for a reprint of my first volume has given me the opportunity of revising it in the light of further discoveries and recent work. The XVth Oxyrhynchus volume has added much not only to what we possess of Lesbian literature but to our knowledge of its dialect and the editions used by the ancient scholars. Till it came, we did not even know, for instance, what Sappho said for 'he was,' and the existence of an alternative form is still doubted. The same book has thrown light on the orthography of the ancient texts. Whatever Sappho herself wrote—which is of course another story—it now looks as if one at least of the editions current in the later antiquity—if there were more than one—gave, for instance, *κάλημι* rather than *κάλημι* and *σδ* rather than *ζ*. But even if there ever were uniformity in the spelling, it is doubtful whether the time is yet ripe for an attempt to recover it, and in this edition the attempt has not been made.

The labours of Mr. Lobel,¹ in many ways a model of scholarship,² have contributed to our knowledge of the usages of these poets a good many probabilities but few, if any, certainties. To judge by an estimate

¹ *Σαπφούς Μέλη* Oxford 1925 and *Ἀλκαίου Μέλη* Oxford 1927. ² see my criticisms in the *Cambridge Review* of 1926 p. 210 and 1928 p. 197.

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based on the known length of the First Book of Sappho, we possess but five per cent. of the works known to the Grammarians, Meticians, and others who quote or discuss her; and there is no reason to suppose we have more of Alcaeus. To exclude the possibility, as Mr. Lobel does, of Sappho's having used the form $\gamma\alpha\hat{\iota}\alpha$ because she uses $\gamma\hat{\alpha}$ five times and never certainly $\gamma\alpha\hat{\iota}\alpha$, when Alcaeus has $\gamma\hat{\alpha}$ seven times and $\gamma\alpha\hat{\iota}\alpha$ twice, could in my opinion only be justified, in the circumstances, by proof of the existence of a much wider difference between the usages of the two poets than Mr. Lobel has been able to establish. To deny Sappho $\bar{\upsilon}\delta\omega\rho$ in her only certain use of it when Alcaeus has $\bar{\upsilon}\delta\omega\rho$ twice and $\bar{\upsilon}\delta\omega\rho$ once, is still more arbitrary. And this is not all. Many of Mr. Lobel's theses can only be upheld by disregarding evidence which, if not entirely above cavil, yet cannot be left out of account. For instance, of the metically effective use of digamma in words other than pronouns and the like there is at least one sufficient case in each poet, and there are several passages where exceptions to his rule of the Dative Plural cannot be satisfactorily explained away.

It should also be noted (and I say it—for I owe him much—merely because the high value of his work may blind the unwary to its defects) that in the Nereid Ode the need for a masculine antecedent makes it certain that ἵοτοισι is $\bar{\delta}\tauοισι$ and not as Mr. Lobel claims, ἵο τοῖσι , in spite of the odds—five to one, or including Alcaeus ten to one—against the form with one τ ,¹ that his rejection of the beautiful

¹ the argument that $\bar{\delta}\tauοισι$ may be feminine is irrelevant; if ἵο τοῖσι could be, it would be a different thing

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fragment Γέλλως παιδοφιλωτέρα is due to a misunderstanding of the usage of the author who quotes it, μέμνηται ταύτης Σαπφώ referring not to Gello but to the saying itself (παροιμία),¹ that his acceptance of the impossible word, words, or termination -οδερ in *Ox Pap* 1787 9 can only be due to a desire to deprive Sappho of an unaugmented δέρκει, an active use twice attested by Hesychius, and that his rule of the avoidance of hiatus between certain lines of certain metres was found at once to be broken by Sappho in the new fragment which he himself first printed in the addendum to his book.² The probabilities, however, remain, and it will be found that the changes I have made in my text after reading Mr. Lobel's editions are not confined to matters of palaeography

Of the thirty-six passages which owe their literary interest mainly to conjectural supplements, two 'restorations' have been proved, by the happy joining of new pieces, to be incorrect, but it should be noted that in one of these the supplements, being on the right, were 'uncontrolled' in length, and as an offset I have the vindication of my placing of βασιλῆϊω, against all other editors, in Sappho 83.³ In the reading of doubtful letters I have ventured on occasion, after seeing the Papyri again, still to differ sometimes from Professor Hunt, sometimes from Mr. Lobel, and sometimes, though rarely, from both. For it has more than once fallen to my lot, after giving an expert good non-palaeographical reason

¹ see e.g. Zenob 4 7 and 18 Gaisf ² his explanation, in a note to page 1 of his *Alcaeus*, is not satisfactory, does τί ever stand *in hiatus* before iota? ³ see Lobel's *Sappho* p. 79

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why my proposed reading should after all be possible, to bring him round to my view

In spite of the new readings of doubtful letters, some of my 'restorations'—and among these I do not count the *exempli gratia* supplements, which are of course mere *tours de force*—are still unsatisfactory to their maker. I have tried to improve on my version of Sappho's *Ode to the Nereids*, in the light of Professor Bolling's equation κέγχρω = 'millet-seed' and Mr Lobel's ἐπαγορία for ἐπ' ἀγλαία, but without success. But it must be remembered that even the restorations which satisfy me, satisfy me, and have always done so,¹ only as makeshifts—which indeed is all they can be, in poetry written not only in a foreign tongue but in a dialect of it of which we know so little—; and when Herculaneum gives up its dead I shall listen unmoved to the cries of 'I told you so,' feeling then, as I feel now, that I only made the best—for me—of a bad job

Besides Mr Lobel's (*L*) editions of Sappho and Alcaeus, the last six years have seen the publication of Diehl's useful but ill-produced and sometimes injudicious Teubner *Anthologia Lyrica*, and C. R. Haines's more popular *Sappho, the Poems and Fragments*. Professor David Robinson's *Sappho and her Influence* I have criticised in the *Classical Review* for 1925, p. 104. Some of my new readings and restorations were discussed in papers read before the Cambridge Philological Society in 1927–8. These papers, with certain corrections and additions, will be published in the Society's *Proceedings*.

My reading of Sappho 1a having been called in question, I take the opportunity of printing the

¹ even in my first article, *C. Q.* 1909 p. 61

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notes I made with the vase before me at Athens in 1925 (they refer to the last two words, which I have given as ἀλλ' ὀνάτων).—"ΛΛΟ Κ Τ.Λ. : these lines of letters curve up at the end, following the curve of the thumb; O· more likely A, but cf. O in ΠΤΕΡΟ-ΕΤΑ; A: more like T, but the up-curve (see above) might justify reading A; Ω more like I or H; wreath and lyre-strings entirely faded away, but visible in certain lights; [inscription below lyre] ΣΑΠΠΩΣ?" It will be seen that the weak point is the Ω; but on consulting my enlarged photographs, in which the strokes of the brush are clearly visible, I still think with Mr. Wace [*C. Q.* 1922 p 3] that it is possible.

My thanks are due to the Egypt Exploration Society for permission to print certain fragments first published in Vols. XV and XVII of the *Oxyrhynchus Papyri*, to Professor A. S. Hunt not only for allowing me to include the same fragments, but for permitting me to examine the Papyri and helping me in doubtful places by word of mouth or letter, to Mr. E. Lobel for verifying certain readings in the Papyri now in the Bodleian Library, to Dr. Schubart for supplying me with a photograph of the new Berlin Fragment of Sappho, and to many Cambridge friends for their criticism, help, and encouragement.

J. M. E.

CAMBRIDGE,

December 21, 1927.

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¹ For early poets such as Orpheus see note on page 10 and vol. in 592 ff

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SELECT BIBLIOGRAPHY¹

- Theodor Bergk *Poetae Lyrici Graeci* Leipzig 1882 vol. III (reprinted without correction 1914), text with contexts and Latin notes
- G S Farnell *Greek Lyric Poetry* London 1891, select text with introductions and notes
- O Hoffmann *Die Griechischen Dialekte in ihrem historischen Zusammenhange mit der wichtigsten ihrer Quellen* Göttingen 1891-8; select text of certain authors with contexts and critical notes (used with inscriptions, etc to illustrate the dialects)
- H Weir Smyth *Greek Metric Poets* London 1900, select text with introductions, notes, and bibliography
- E. Hiller and O. Crusius *Anthologia Lyrica sive Lyricorum Graecorum veterum praeter Pindarum reliquiae potiores* Leipzig 1903; select text with a few critical notes, contains no new fragments
-
- U. von Wilamowitz-Moellendorf (1) *Textgeschichte der griechischen Lyriker* Berlin 1900, history of the text, (2) *Sappho und Simonides* Berlin 1913; various articles on certain of the Lyric Poets and their works, (3) *Griechische Verskunst* Berlin 1921, a study of Greek Metre²
- A. C Pearson *The Fragments of Sophocles* Cambridge 1917 introduction, on the 'sources' and their MSS
-
- J. W Mackail *Lectures on Greek Poetry* London 1910

See also *Oxyrhynchus Papyri* I (1898) and X (1914), Pauly-Wissowa *Realencyklopädie* under *Alcman*, *Sappho*,² *Alcaeus*, etc., J. Sittler in Bursian (Kroll), *Jahresbericht über die Fortschritte der klassischen Altertumswissenschaft* 1900, 1907, 1919, and various articles by the editor of this edition in the *Classical Review*, *Classical Quarterly*, and *Cambridge Philological Society's Proceedings* from 1909 to 1922

¹ See Preface to the Second Edition ² This reached me too late for me to profit by it in preparing my first volume.

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ΠΙΝΔΑΡΕ Μουσάων ἱερὸν στόμα, καὶ λάλε Σειρήν
 ΒΑΚΧΥΛΙΑΗ, ΣΑΠΦΟΥΣ τ' Αἰολίδες χάριτες,
 γράμμα τ' ἈΝΑΚΡΕΙΟΝΤΟΣ, Ὅμηρικόν ὅς τ' ἀπὸ
 ῥεῦμα
 ἔσπασας οἰκείοις ΣΤΗΣΙΧΟΡ' ἐν καμάτοις,
 ἢ τε ΣΙΜΩΝΙΔΕΩ γλυκερὴ σελίς, ἥδύ τε Πειθοῦς
 ἸΒΥΚΕ καὶ παίδων ἄνθος ἀμυσάμενε,
 καὶ ξίφος ἈΛΚΑΙΟΙΟ τὸ πολλάκις αἶμα τυράννων
 ἔσπεισεν πάτρης θέσμια ῥυόμενον,
 θηλυμελεῖς τ' ἈΛΚΜΑΝΟΣ ἀηδόνες, ἔλατε, πάσης
 ἀρχὴν οἷ λυρικῆς καὶ πέρας ἐστάσατε.¹

¹ *Anth. Pal.* 9 184 line 4 Jahn καπέτοις 'irrigation-
 ditches' perhaps rightly line 10 Mein mss ἐσπάσατε

That holy mouth of the Muses PINDAR, that sweetly prattling Siren BACCHYLIDES, those Aeolian Graces of SAPPHO; the book ANACREON wrote, STESICHORUS whose work was fed from the stream of Homer, the delicious scroll of SIMONIDES, IBYCUS gatherer of the bloom of Persuasion and of lads, the sword ALCÆUS used, to shed tyrant blood and save his country's rights, the maiden-tuned nightingales of ALCMAN; I pray you all be gracious unto me, ye that have established the beginning and the ending of all lyric song.¹

¹ *Palatine Anthology* probably the motto for a book of selections from the Nine Lyric Poets, cf 9 571 (p 165)

ΟΛΥΜΠΟΥ

Βίος

Plut *Mus* 5 'Αλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν Περὶ Φρυγίας κρούματα "Ολυμπον ἔφη πρῶτον εἰς τοὺς "Ελληνας κομίσαι, ἔτι δὲ καὶ τοὺς "Ιδαίους Δακτύλους. "Ταγνιν δὲ πρῶτον αὐλῆσαι, εἶτα τὸν τούτου υἱὸν Μαρσύαν, εἶτ' "Ολυμπον.

Ibid. 7 [π αὐλωδικῶν νόμων] λέγεται γὰρ τὸν προειρημένον "Ολυμπον, αὐλητὴν ὄντα τῶν ἐκ Φρυγίας, ποιῆσαι νόμον αὐλητικὸν εἰς "Απόλλωνα τὸν καλούμενον Πολυκέφαλον· εἶναι δὲ τὸν "Ολυμπον τοῦτόν φασιν <ἔνιοι>¹ ἓνα τῶν ἀπὸ τοῦ πρῶτου "Ολύμπου τοῦ Μαρσίου πεποιηκότος εἰς τοὺς θεοὺς τοὺς νόμους· οὗτος γὰρ παιδικὰ γενόμενος Μαρσίου καὶ τὴν αὐλησιν μαθὼν παρ' αὐτοῦ τοὺς νόμους τοὺς ἀρμονικοὺς ἐξήνεγκεν εἰς τὴν Ἑλλάδα, οἷς νῦν χρῶνται οἱ "Ελληνες ἐν ταῖς ἐορταῖς τῶν θεῶν ἄλλοι δὲ Κράτητος εἶναί φασι τὸν Πολυκέφαλον νόμον, γενομένου μαθητοῦ "Ολύμπου. ὁ δὲ Πρατίνας "Ολύμπου φησὶν εἶναι τοῦ νεωτέρου τὸν νόμον

¹ E

¹ in ancient times there was some confusion between the elder and younger musicians of this name Both seem to have been musicians pure and simple, but are included here

OLYMPUS

LIFE¹

Plutarch *On Music*: Alexander in his *Collections on Phrygia* declares that instrumental music was introduced into Greece by Olympus and by the Idaean Dactyls or Priests of Cybelè. The first flute-player according to him was Hyagnus, who was followed by his son Marsyas, who was succeeded by Olympus.

The Same: [on flute-sung 'nomes']: We are told that the Olympus of whom we spoke just now, a flute-player from Phrygia, composed a flute-nome² to Apollo which is known as the Many-Headed. This Olympus, however, is said by some authorities to have been a descendant of the first Olympus, son of Marsyas, who composed the nomes to the Gods.—This earlier Olympus was in his boyhood a favourite of Marsyas, and learning flute-playing of him, introduced the musical nomes² into Greece, where they are now used at the festivals of the Gods.—According to another account, however, the Many-Headed nome is the work of Crates 'a pupil of Olympus,' though Pratinas declares it to be the work of Olympus the Second. The Harmatian

because the development of Greek lyric poetry is hardly separable in its early stages from that of Greek music² i.e. a certain type of air for the flute alone, not for flute and voice as above

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τοῦτον, τὸν δὲ καλούμενον Ἀρμάτιον νόμον λέγεται ποιῆσαι ὁ πρῶτος Ὀλύμπος, ὁ Μαρσίου μαθητής. . . ὅτι δ' ἐστὶν Ὀλύμπου ὁ Ἀρμάτιος νόμος, ἐκ τῆς Γλαύκου Ἀναγραφῆς τῆς ὑπὲρ τῶν Ἀρχαίων Ποιητῶν μάθοι ἂν τις . . . ἄλλοι δέ τινες ὑπὸ Μουσῶν εὐρῆσθαι τοῦτον τὸν νόμον· γεγονέναι γάρ τινας ἀρχαίους αὐλητὰς Μουσούς.

Plut Mus 11 Ὀλύμπος δὲ ὡς Ἀριστόξενός φησιν, ὑπολαμβάνεται ὑπὸ τῶν μουσικῶν τοῦ ἐναρμονίου γένους εὐρετῆς γεγενῆσθαι τὰ γὰρ πρὸ ἐκείνου πάντα διάτονα καὶ χρωματικὰ ἦν. ὑπονοοῦσι δὲ τὴν εὕρεσιν τοιαύτην τινὰ γενέσθαι· ἀναστρεφόμενον τὸν Ὀλύμπου ἐν τῷ διατόνῳ καὶ διαβιβάζοντα τὸ μέλος πολλάκις ἐπὶ τὴν διάτονον παρυπάτην, τότε μὲν ἀπὸ τῆς παραμέσης, τότε δ' ἀπὸ τῆς μέσης, καὶ παραβαίνοντα τὴν διάτονον λιχανὸν καταμαθεῖν τὸ κάλλος τοῦ ἡθους, καὶ οὕτω τὸ ἐκ τῆς ἀναλογίας συνεστηκὸς σύστημα θαυμάσαντα καὶ ἀποδεξάμενον ἐν τούτῳ ποιεῖν ἐπὶ τοῦ Δωρίου τόνου· οὔτε γὰρ τῶν τοῦ διατόνου ἰδίων οὔτε τῶν τοῦ χρώματος ἅπτεσθαι, ἀλλ' ἤδη τῶν τῆς ἀρμονίας. εἶναι δ' αὐτῷ τὰ πρῶτα τῶν ἐναρμονίων τοιαῦτα . . . φαίνεται δ' Ὀλύμπος αὐξήσας μουσικὴν τῷ ἀγέννητόν τι καὶ ἀγνοούμενον ὑπὸ τῶν ἔμπροσθεν εἰσαγαγεῖν, καὶ ἀρχηγὸς γενέσθαι τῆς Ἑλληνικῆς καὶ καλῆς μουσικῆς.

Ibid. 15 Ὀλύμπου γὰρ πρῶτον Ἀριστόξενος ἐν τῷ πρώτῳ περὶ Μουσικῆς ἐπὶ τῷ Πύθωνί φησιν ἐπικηδεῖον αὐλῆσαι Λυδιστί.

Ibid 29 καὶ αὐτὸν δὲ τὸν Ὀλύμπου ἐκείνου, ᾧ δὴ τὴν ἀρχὴν τῆς Ἑλληνικῆς τε καὶ νομικῆς μου-

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nome, as it is called, is reputed the work of the first Olympus, the pupil of Marsyas . . . and this view is supported by Glaucus in his *Account of the Ancient Poets* . . . It is held, however, by some writers that the Harmatian nome was a Mysian invention, Mysia having produced flute-players in ancient times.

Plutarch *On Music*: According to Aristoxenus, musicians ascribe the invention of the Enharmonic scale (EE'FABB'CE)¹ to Olympus. Before his time the only scales had been the Diatonic and the Chromatic. The invention is supposed to have come about thus. In descending in the Diatonic scale his melody frequently passed from B or from A to F, omitting G. Realising the beauty of this effect, Olympus in his astonishment accepted the principle for the whole system, and composed in it in the Dorian 'mode,' rejecting all intervals peculiar to the Diatonic or Chromatic scales and concerning himself directly with the mode. Such was the origin of his Enharmonic scale . . . It is clear that Olympus made a real advance in music by introducing an entire novelty, and was the father of good music in Greece.

The Same We are told by Aristoxenus in the first Book of his *Treatise on Music* that the first flute-player to use the Lydian mode was Olympus in his Lament for the serpent Python

The Same: The Olympus who is reputed the originator of art-music in Greece, is considered to

¹ the dash indicates a quarter-tone

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σης ἀποδιδόασι, τό τε τῆς ἁρμονίας γένος ἐξευρεῖν φασι, καὶ τῶν ῥυθμῶν τόν τε προσδιακόν ἐν ᾧ ὁ τοῦ Ἀρέως νόμος, καὶ τὸν χορεῖον ᾧ πολλῶ κέχρηται ἐν τοῖς Μητρώοις· ἔνιοι δὲ καὶ τὸν βακχείον Ὀλυμπον οἶονται εὐρηκέναι. δηλοῖ δ' ἕκαστον τῶν ἀρχαίων μελῶν ὅτι ταῦθ' οὕτως ἔχει.

Plut Mus. 33 οἶον Ὀλύμπῳ τὸ ἐναρμόνιον γένος ἐπὶ Φρυγίου τόνου τεθὲν παίωνι ἐπιβάτῳ μιχθέν· τοῦτο γὰρ τῆς ἀρχῆς τὸ ἦθος ἐγέννησεν ἐπὶ τῇ τῆς Ἀθηναῶς νόμῳ· προσληφθείσης γὰρ μελοποιίας καὶ ῥυθμοποιίας τεχνικῶς δὲ μεταληφθέντος τοῦ ῥυθμοῦ μόνου αὐτοῦ καὶ γενομένου τροχαίου ἀντὶ παίωνος, συνέστη τὸ Ὀλύμπου ἐναρμόνιον γένος.

Ibid 18 καὶ οἱ παλαιοὶ δὲ πάντες οὐκ ἀπείρως ἔχοντες πασῶν τῶν ἁρμονιῶν ἐνίαις ἐχρήσαντο· οὐ γὰρ ἡ ἄγνοια τῆς τοιαύτης στενοχωρίας καὶ ὀλιγοχορδίας αὐτοῖς αἰτία γεγένηται· οὐδὲ δι' ἄγνοιαν οἱ περὶ Ὀλυμπον καὶ Τέρπανδρον καὶ οἱ ἀκολουθήσαντες τῇ τούτων προαιρέσει περιεῖλον τὴν πολυχорδίαν τε καὶ ποικιλίαν. μαρτυρεῖ γοῦν τὰ Ὀλύμπου τε καὶ Τερπάνδρου ποιήματα καὶ τῶν τούτοις ὁμοιοτρόπων πάντων. ὀλιγόχορδα¹ γὰρ ὄντα καὶ ἀπλᾶ διαφέρει τῶν ποικίλων καὶ πολυχόρδων, ὥς μηδένα δύνασθαι μιμῆσασθαι τὸν Ὀλύμπου τρόπον, ὑστερίζειν δὲ τούτου τοὺς ἐν τῇ πολυχόρδῳ τε καὶ πολυτρόπῳ καταγινόμενους.

¹ Volkmann mss τρίχορδα

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have invented not only the Enharmonic scale but the two rhythms known as the Prosodiac (—υ), which is that of the Nome of Ares, and the Choree (υυυ) which occurs so frequently in the tunes used in the worship of Cybelè. The Bacchius (υ—) also is sometimes ascribed to him¹ These statements are borne out by each of the ancient melodies.

Plutarch *On Music*: Take for instance the Enharmonic scale employed by Olympus with the Phrygian mode and the Epibatic Paeon,² the combination which gives its character to the opening of the Nome to Athena. Both melody and rhythm make their contribution, the metre being merely changed in a cunning way so as to become as it were trochaic instead of paeonic, and the effect is completed by the use of the Enharmonic scale of Olympus.

The Same: Moreover, although the ancient poets used only some of the 'modes,' they knew them all. It is not through ignorance that they confine themselves to employing so few strings,³ or that composers like Olympus and Terpander and their followers denied themselves the use of many strings and the variety which that entails. This is clear both from the works of Olympus and Terpander and those of the composers who belong to the same school. Though they are quite simple and written only for a few strings, they so far excel the elaborate works written for many, that the style of Olympus remains inimitable and the exponents of the opposite principle have to take the second place.

¹ see also Plut *Mus* 10 (on Thaletas p 37) ² perh the '3rd Paeon' (υυ—υ) called δρόμιος or 'running'
³ or 'notes', the Greek word is intended to include the stops of the flute; so also below

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Arist. *Pol.* 8. 5 [π. μουσικῆς]· τοῦτο δ' ἂν εἴη δῆλον, εἰ ποιοὶ τινες τὰ ἥθη γιγνόμεθα δι' αὐτῆς. ἀλλὰ μὴν ὅτι γιγνόμεθα ποιοὶ τινες, φανερόν διὰ πολλῶν τῶν ἐτέρων, οὐχ ἥκιστα δὲ καὶ διὰ τῶν Ὀλύμπου μελῶν. ταῦτα γὰρ ὁμολογουμένως ποιεῖ τὰς ψυχὰς ἐνθουσιαστικάς, ὁ δ' ἐνθουσιασμὸς τοῦ περὶ τὴν ψυχὴν ἥθους πάθος ἐστίν.

Suid. Ὀλυμπος· Φρύξ, νεώτερος, αὐλητῆς γεγονὼς ἐπὶ Μίδου τοῦ Γορδίου.

Hesych Ὀλύμπου νόμος· τῶν αὐλητικῶν τις.

Ar *Eq* 7 ΔΗ. ὦ κακόδαιμον, πῶς ἔχεις,

ΝΙ. κακῶς καθάπερ σύ.

ΔΗ. δεῦρο δὴ πρόσσελθ', ἵνα

ξυναυλίαν κλαύσωμεν Οὐλύμπου νόμον.

ΔΗ. ΝΙ. μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ.

Sch. ad loc. . . ὁ δὲ Ὀλυμπος μουσικὸς ἦν, Μαρσύου μαθητῆς. ἔγραψε δὲ αὐλητικούς καὶ θρηνητικούς νόμους.

Vide Apollod. 1. 4. 2, Plut. *Mus* 10, Eur. *I A.* 577, Plat *Symp.* 315 c, *Ion* 533 b, *Laws* 3. 677 b, *Min* 318 b, Luc *adv ind* 5, Strab. 10. 470, 12 578,

Among their earliest lyric poets the Greeks numbered Olen, Linus, Pamphos, Orpheus, Chrysothemis, Philammon, Thamyras, Eumolpus, and Musaeus. Works ascribed to some of these were extant in antiquity. See,

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Aristotle *Politics*: [on music]: This would be clear if we could show that music affects our characters And we can, by many instances, notably that of the musical compositions of Olympus, which admittedly carry us away, an effect which is a condition of the character of the soul

Suidas *Lexicon*: Olympus: A Phrygian, the younger of the name, a flute-player who flourished in the time of Midas ¹ son of Gordias.

Hesychius *Glossary*. Nome of Olympus: One of the composers for the flute.

Aristophanes *Knights*:

DEMOSTHENES. My poor old mate, how d'ye feel?

NICIAS. Bad, as bad as you do

DEM. Then come here, and

'let's pipe Olympus' nome of woe in concert'

[They hum a few bars]

Scholiast on the passage Olympus was a musician, a pupil of Maisyas He wrote dirge-nomes for the flute.

¹ died B.C. 693

Ael. *V. H.* 13 20, Ov. *Met.* 6 393, Plin. *N. H.* 36 5. 4, Hyg. *F.* 165, 273, Paus. 10 30. 9.

for instance, *Hdt.* 4 35, 7 6, *Plato* *Crat.* 402 b, *Rep.* 364 e, *Arist.* *H. A.* 563 a 18, *Paus.* 1 14 3, 22 7, 7 21 9, 9. 27 2, 29 7 f, 10 7 2, *Clem. Al.* *St.* 1 21 131, *Procl. ap. Phot. Bibl.* 320, and vol. iii p 592.

ΕΤΜΗΛΟΤ

Βίος

Paus. 2 1. 1. ἡ δὲ Κορινθία χώρα, μοῖρα οὖσα τῆς Ἀργείας ἀπὸ Κορίνθου τὸ ὄνομα ἔσχηκε Διὸς δὲ εἶναι Κόρινθον οὐδένα οἶδα εἰπόντα πω σπουδῇ, πλὴν Κορινθίων τῶν πολλῶν. Εὐμηλος δὲ ὁ Ἀμφιλύτου τῶν Βακχιδῶν καλουμένων, ὃς καὶ τὰ ἔπη λέγεται ποιῆσαι, φησὶν ἐν τῇ Κορινθία Συγγραφῇ, εἰ δὴ Εὐμήλου γε ἡ συγγραφὴ, Ἐφύραν Ὠκεανοῦ θυγατέρα οἰκῆσαι πρῶτον ἐν τῇ γῇ ταύτῃ . . .

Sch Ap Rh 1 146 [Αἰτωλὶς Λήδη]. . . . Γλαύκου δὲ αὐτὴν τοῦ Σισύφου ἐκ πατρὸς ἐν Κορινθιακοῖς λέγει Εὐμηλος καὶ Παντειδυίας μητρός.

Sch. Pind O 13 74 διδάσκει δὲ τοῦτο Εὐμηλὸς τις ποιητῆς ἱστορικός . . .

Clem Al Str. 6 267 τὰ δὲ Ἡσιόδου μετῆλλαξαν εἰς πεζὸν λόγον καὶ ὥς ἴδια ἐξήνεγκαν Εὐμηλὸς τε καὶ Ἀκουσίλαος οἱ ἱστοριογράφοι.

Ibid. 1 151 ἀλλὰ καὶ ὁ τὴν Εὐρωπίαν ποιήσας ἱστορεῖ τὸ ἐν Δελφοῖς ἄγαλμα Ἀπόλλωνος κίονα εἶναι διὰ τῶνδε . . .

Sch. Il. 6 131 τῆς ἱστορίας πολλοὶ ἐμνήσθησαν, προηγουμένως δὲ ὁ τὴν Εὐρωπίαν πεποιηκὼς Εὐμηλος

Paus. 9. 5 8 ὁ δὲ τὰ ἔπη τὰ ἐς Εὐρώπην ποιήσας φησὶν Ἀμφίονα χρήσασθαι λύρα πρῶτον Ἑρμοῦ διδάξαντος

Ath 7 277 d . . . ὁ τὴν Τιτανομαχίαν ποιήσας,

EUMELUS

LIFE

Pausanias *Description of Greece*. The district of Corinth, which is part of the district of Argos, has its name from Corinthus, who to the best of my belief is seriously called a son of Zeus only by the local if loud authority of the inhabitants. Eumēlus son of Amphilytus of what is known as the house of the Bacchids, the reputed author of the epic poem (*Corinthiaca*), declares in the *Corinthian History*, if indeed his title to this is not false, that this country was first settled by Ephyra daughter of Oceanus . .

Scholiast on Apollonius of Rhodes *Argonautica* [Aetolian Leda]: . . . She is made the daughter of Sisyphus and Panteiduna by Eumelus in the *Corinthiaca*

Scholiast on Pindar: . . . We are told this by an historical poet called Eumelus

Clement of Alexandria *Miscellanies*: What Hesiod wrote was put into prose and published as then own by the historians Eumelus and Acusilaus.

The Same: Moreover the statue of Apollo at Delphi is shown to have been a pillar by the words of the poet of the *Europa* . . .

Scholiast on the *Iliad*: This account (of Dionysus) is given by many authois, but occurs first in Eumelus the poet of the *Europa*.

Pausanias *Description of Greece*: According to the author of the poem on Europa, the first player on the lyre was Amphion, who was taught by Heimes.

Athenaeus *Doctors at Dinner*. The poet of the

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εἴτ' Εὐμηλός ἐστιν ὁ Κορίνθιος ἢ Ἀρκτῖνος ἢ ὅστις δῆποτε χαίρει ὀνομαζόμενος.

Euseb Ol. 4. 4 Eumelus poeta qui *Bugoniam* composuit et *Europian* cognoscebatur.

Clem Al. *Sti.* 1 144 Εὐμηλος δὲ ὁ Κορίνθιος . . . ἐπιβεβληκέναι Ἀρχία τῷ Συρακούσας κτίσαντι.

Vide *Frags.* 1, Clem Al. *Sti.* 6 264, Paus 2 3. 10, 2 2, Apollod. 3. 8 2, 9. 1, 11. 1, Sch Ap. Rh. 2 948, 3. 1371, 4. 1212, Tz ad Lyc. 480, ad Hes. *Op.* 1.

ΕΥΜΗΛΟΥ

1 Προσόδιον εἰς Δῆλον

Paus 4. 4 1 [π Μεσσηνίων] ἐπὶ δὲ Φίντα τοῦ Σινβότα πρῶτον Μεσσήνιοι¹ τῷ Ἀπόλλωνι ἐς Δῆλον θυσίαν καὶ ὀνδρῶν χορὸν ἀποστέλλουσι τὸ δὲ σφισιν ᾄσμα προσόδιον ἐς τὸν θεὸν ἐδίδαξεν Εὐμηλος εἶναι τε ὡς ἀληθῶς Εὐμήλου νομίζεται μὴ τὰ ἔπη ταῦτα

Ibid 4. 33 3 [π Ἰθώμης] ἄγουσι δὲ (Μεσσήνιοι) καὶ ἑορτὴν ἐπέτειον Ἰθωμαῖα τὸ δὲ ἀρχαῖον καὶ ἀγῶνα ἐτίθεσαν μουσικῆς τεκμαίρεσθαι δὲ ἐστὶν ἄλλοις τε καὶ Εὐμήλου τοῖς ἔπεσιν. ἐποίησε γοῦν καὶ τάδε ἐν τῷ προσοδίῳ τῷ ἐς Δῆλον

τῷ γὰρ Ἰθωμάτα καταθύμιος ἔπλετο Μοῖσα
ἀ καθαρὰν <κίθαριν> καὶ ἐλεύθερα σάμβαλ'
ἔχοισα.²

2

Ibid 5 19 10 [π. λάρνακος τῆς Κυψέλου]. τὰ ἐπιγράμματα δὲ τὰ ἐπ' αὐτῆς τάχα μὲν που καὶ ἄλλος τις ἂν εἴη πεποικώς, τῆς δὲ ὑπονοίας τὸ πολὺ ἐς Εὐμηλον τὸν Κορίνθιον εἶχεν ἡμῖν, ἄλλων τε ἔνεκα καὶ τοῦ προσοδίου μάλιστα δ' ἐποίησεν ἐς Δῆλον

¹ mss insert τότε

² B: mss ἀ καθαρὰ καὶ

¹ traditional date 734 or 757

² cf. Ibid. 2. 1. 1: ref. to

EUMELUS

Titanomachy, Eumelus of Corinth, Arctinus, or whoever the good man may be . . .

Eusebius *Chronicle*: Fourth year of the Fourth Olympiad (B.C 761): Flourished Eumelus, the poet of the *Bugonia* and the *Europa*.

Clement of Alexandria *Miscellanies*. Eumelus of Corinth . . . was contemporary with Archias the founder of Syracuse.¹

p. 23, Laur *Lyd Mens* 4. 48, and for fragments of these epics Kinkel *Epic. Gr Frag.* p. 185

EUMELUS

1 PROCESSIONAL TO DELOS

Pausanias *Description of Greece* [on Messenia]. In the reign of Phintas son of Sybotas the Messenians first sent a sacrifice and a male chorus to Apollo at Delos. Their tramer in the processional song to the God was Eumēlus, and the epic lines they sang are believed to be the only genuine work of Eumelus now extant.

The Same [on Ithōmē]: The Messenians hold a yearly festival (of Zeus Ithomatas) called the Ithomaea. In ancient times they had a musical contest too, as is testified, among other things, by the lines of Eumelus, who wrote in his *Processional to Delos*.

For he of Ithome taketh delight in a Muse that hath a pure lyre and weareth the sandals of freedom.²

2

The Same [on the Chest of Cypselus]. The inscriptions upon the chest may, of course, be the work of some other man, but my impressions on the whole point to Eumelus of Corinth, particularly in view of his *Processional to Delos*.³

Messenia's struggles with Sparta c. 725' against P.'s view

² the dates are

ΤΕΡΠΑΝΔΡΟΥ

Βίος

Ath. 14 635 d ἀγνοεῖ δ' ὁ Ποσειδώνιος ὅτι ἀρχαῖον ἐστὶν ὄργανον ἢ μάγαδις σαφῶς Πινδάρου λέγοντος τὸν Τέρπανδρον ἀντίφθογγον εὐρεῖν τῇ παρὰ Λυδοῖς πηκτίδι τὸν βάρβιτον (*fr.* 125). 'Τὸν ῥα Τέρπανδρός ποθ' ὁ Λέσβιος εὔρε, | πρῶτος ἐν δειπνοῖσι Λυδῶν | ψαλμὸν ἀντίφθογγον ὑψηλὰς ἀκουῶν πηκτίδος' πηκτὶς δὲ καὶ μάγαδις ταυτόν . . . ὅτι δὲ καὶ Τέρπανδρος ἀρχαιότερος Ἀνακρέοντος δῆλον ἐκ τούτων· τὰ Κάρνεια πρῶτος πάντων Τέρπανδρος νικᾷ, ὡς Ἑλλάνικος ἱστορεῖ ἐν τε τοῖς ἐμμέτροις Καρνεονίκαις καὶ τοῖς καταλογάδην. ἐγένετο δὲ ἡ θέσις τῶν Καρνείων κατὰ τὴν ἕκτην καὶ εἰκοστὴν Ὀλυμπιάδα, ὡς Σωσίβιός φησιν ἐν τῷ Περὶ Χρόνων. Ἱερώνυμος δ' ἐν τῷ Περὶ Κιθαρωδῶν, ὅπερ ἐστὶ πέμπτον Περὶ Ποιητῶν, κατὰ Λυκοῦργον τὸν νομοθέτην τὸν Τέρπανδρόν φησι γενέσθαι, ὃς ὑπὸ πάντων συμφώνως ἱστορεῖται μετὰ Ἰφίτου τοῦ Ἥλείου τὴν πρώτην ἀριθμηθεῖσαν τῶν Ὀλυμπίων θέσιν διαθεῖναι.

Mar. Par 34 ἀφ' οὗ Τέρπανδρος ὁ Δερδένεος ὁ Λέσβιος τοὺς νόμους . . .¹ καὶ τὴν ἔμπροσθε

¹ for the gap of about 30 letters (partly filled by Selden's transcript) see Jacoby *Marm. Par.*

TERPANDER

LIFE

Athenaeus *Doctors at Dinner*: When Poseidonius says this, he does not realise that the *magadis* is an ancient instrument, because Pindar plainly states that Terpander invented the *barbitos* or lyre to respond¹ to the Lydian *pectis* or lute, in the words 'Which Lesbian Terpander invented of old to vibrate in answer to the low-pitched lute at the feasts of the Lydians;' and the *pectis* and the *magadis* are the same. . . It is clear that Terpander was earlier than Anacreon from the following considerations. According to Hellanicus both in his metrical and in his formal lists of Victors at the Carneian Festival, the first recorded name is Terpander's; and we know from Sosibius' *Chronology* that the festival was founded in the 26th Olympiad (B.C. 676-673), while Hieronymus' tract *On Singers to the Lyre*, which forms the fifth Book of his *Treatise on the Poets*, assigns him to the time of the lawgiver Lycurgus, who is admitted on all hands to have arranged with Iphitus of Elis the first Olympic Games reckoned in the list (B.C. 776)

Parian Chronicle. From the time when the Lesbian Terpander son of Derdenes . . . the 'nomes' . . .

¹ *i. e.* to accompany it an octave higher' (*ὑπάρη* lit. 'highest' was according to our reckoning the lowest note in a Greek 'mode')

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μουσικὴν μετέστησεν ἔτη ΗΗΗΓΔΔΔΙ ἄρχοντος
Ἀθήνησιν Δρωπίδου.

Eus.: Ol. 33. 2: Terpander citharoedus insignis
habetur

Tim. Pers 234 πρῶτος ποικιλόμουσον Ὀρ-
φεὺς χέλυν ἐτέκνωσεν
υἱὸς Καλλιόπας Πιερίας ἔπι.
Τέρπανδρος δ' ἐπὶ τῷ δέκα
ζεύξε μούσαν ἐν ᾧδαϊς·
Λέσβος δ' Αἰολία νιν Ἀν-
τίσσα γείνατο κλεινόν·
νῦν δὲ Τιμόθεος μέτροις
ῥυθμοῖς τ' ἐνδεκακρουμάτοις
κίθαριν ἐξανατέλλει.

Arist. Probl. 19. 32 διὰ τί διὰ πασῶν καλεῖται
ἀλλ' οὐ κατὰ τὸν ἀριθμὸν δι' ὀκτώ, ὥσπερ καὶ
διὰ τεττάρων καὶ διὰ πέντε; ἢ ὅτι ἑπτὰ ἦσαν αἱ
χορδαὶ τὸ ἀρχαῖον, εἴτ' ἐξελὼν τὴν τρίτην Τέρπαν-
δρος τὴν νήτην προσέθηκε, καὶ ἐπὶ τούτου ἐκλήθη
διὰ πασῶν ἀλλ' οὐ δι' ὀκτώ δι' ἑπτὰ γὰρ ἦν.

Plut. Mus. 28 οἱ γὰρ ἱστορήσαντες τὰ τοιαῦτα
Τερπάνδρῳ μὲν τὴν τε Δώριον νήτην προσετί-
θεσαν, οὐ χρησαμένων αὐτῇ τῶν ἔμπροσθεν κατὰ
τὸ μέλος.

Ibid 30 [π. Τιμοθέου]. οὗτος γὰρ ἑπταφθόγγου
τῆς λύρας ὑπαρχούσης ἕως εἰς Ἀριστοκλείδην,
τὸν Τερπάνδρειον τόνον¹ διέρριψεν εἰς πλείονας
φθόγγους.²

Suid. Τέρπανδρος· Ἀρναῖος, ἢ Λέσβιος ἀπὸ
Ἀντίσσης, ἢ Κυμαῖος· οἱ δὲ καὶ ἀπόγονον
Ἡσιόδου ἀνέγραψαν· ἄλλοι δὲ Ὀμήρου, Βοίου

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and changed the style of music 381 years, in the archonship of Dropides at Athens (B.C. 645).

Eusebius *Chronicle*: Olympiad 33. 2 (B.C. 647)
Flourished Terpander the singer to the lyre.

Timotheus *Persae*: In the beginning did Orpheus son of Calliopè beget the motley-musicked shell on Mount Pieria, and after him came the famous Terpander, born of Aeolian Lesbos at Antissa, and yoked the Muse unto poems ten. And lo' now Timotheus giveth the lyre new life with times and measures of eleven stings

Aristotle *Problems*. Why is the octave described as *diapason* or 'at an interval of all,' rather than numerically 'at an interval of eight,' as we say 'at an interval of four' or 'of five'? Is it because the strings were in old times seven, and Terpander removed the 'third' when he added the *netè* or 'highest,' thus keeping the total seven and not increasing it to eight?¹

Plutarch *on Music*. The musical historians attributed the Dorian *nete* or octave-note to Terpander, musicians before him not having employed it

The 'Same [on Timotheus]: Down to the time of Aristocleides the lyre had had seven stings. Timotheus divided the Terpandrean mode into a greater number of notes.²

Suidas *Lexicon*: Terpander: Various described as of Arnè, a Lesbian of Antissa, and of Cymè³; according to some authorities a descendant of Hesiod, or again of Homer, with the pedigree

¹ cf. *fr.* 5 ² the reading is doubtful ³ Diodorus in Tzetzes *Chil.* 1 16 calls him a Methymnaean

¹ Westphal -E mss *ἕως εἰς Τέρπανδρον τὸν Ἀντισσαῖον*
² cf. *fr.* 5

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λέγοντες αὐτὸν τοῦ Φωκέως, τοῦ Εὐρυφῶντος, τοῦ Ὀμήρου· λυρικός, ὃς πρῶτος ἐπτάχορδον ἐποίησε τὴν λύραν καὶ νόμους λυρικοὺς πρῶτος ἔγραψεν, εἰ καὶ τινες Φιλάμμωνα θέλουσι γεγραφέναι.

Plut. *Mus* 18.

Ibid 3 Ἡρακλείδης δ' ἐν τῇ Συναγωγῇ τῶν ἐν Μουσικῇ τὴν κιθαρωδίαν καὶ τὴν κιθαρωδικὴν ποίησιν πρῶτον φησιν Ἀμφίονα ἐπινοῆσαι τὸν Διὸς καὶ Ἀντιόπης, τοῦ πατρὸς δηλονότι διδάξαντος αὐτόν. πιστοῦται δὲ τοῦτο ἐκ τῆς ἀναγραφῆς τῆς ἐν Σικυῶνι ἀποκειμένης, δι' ἧς τὰς τε ἱερείας τὰς ἐν Ἀργεὶ καὶ τοὺς ποιητὰς καὶ τοὺς μουσικοὺς ὀνομάζει κατὰ δὲ τὴν αὐτὴν ἡλικίαν καὶ Δίον . . . λέγει καὶ Ἀνθην . . . καὶ Πίερον . . . ἀλλὰ καὶ Φιλάμμωνα . . . Θάμυριν δὲ . . . καὶ Δημόδοκον . . . καὶ Φῆμιον . . . οὐ λελυμένην δ' εἶναι τῶν προειρημένων τὴν τῶν ποιημάτων λέξιν καὶ μέτρον οὐκ ἔχουσαν, ἀλλὰ καθάπερ Στησιχόρου τε καὶ τῶν ἀρχαίων μελοποιῶν, οἱ ποιοῦντες ἔπη, τούτοις μέλη περιετίθεσαν· καὶ γὰρ τὸν Τέρπανδρον ἔφη κιθαρωδικῶν ποιητὴν ὄντα νόμων, κατὰ νόμον¹ ἕκαστον τοῖς ἔπεσι τοῖς ἑαυτοῦ καὶ τοῖς Ὀμήρου μέλη περιτιθέντα ἄδειν ἐν τοῖς ἀγῶσιν· ἀποφῆναι δὲ τοῦτον λέγει ὀνόματα πρῶτον τοὺς κιθαρωδικοὺς νόμοις· ὁμοίως δὲ Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συστήσάμενον τοὺς αὐλωδικούς νόμους καὶ τὰ προσόδια, ἐλεγείων τε καὶ ἐπῶν ποιητὴν γεγονέναι . . . οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ Ὀνησίκρατες, αὐλωδικοὶ ἦσαν . . . οἱ δὲ τῆς κιθαρωδίας νόμοι πρότερον πολλῷ χρόνῳ τῶν αὐλωδικῶν κατεστάθησαν ἐπὶ Τερ-

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Homer—Euryphon—Boeus of Phocis—Terpander, a lyric poet who invented the lyre of seven strings and, *pace* those who ascribe this to Philammon, was the first writer of lyric ‘nomes’

Plutarch on *Music* [see on Olympus p 8].

The Same: According to Heracleides’ *Collections on the Musicians*, the art of singing to the lyre and the kind of poetry which belongs to it were the invention of Amphion son of Zeus and Antiopè, who presumably was taught by his father. His authority is the register preserved at Sicyon, from which he derives his lists of the priestesses at Aigos, the poets, and the musicians. Of the same generation, according to him, were Linus . . . , Anthes . . . , Pierus . . . , Philammon . . . , Thamyris . . . , Demodocus . . . , and Phemius. . . . These poets’ writings were not in prose, but resembled those of Stesichorus and the old lyric poets who wrote epic lines and set them to music. Even Terpander, he declares, whose *forte* was the citharoedic or lyre-sung nome, and to whom he ascribes the naming of these nomes, in every one of them set his own and Homer’s epic lines to music for singing at the Games. In the same way Clonas, the first composer of flute-sung nomes and the originator of processional songs, used elegiac and epic verse . . . The nomes of these flute-poets, my excellent Onesicrates, were sung to the flute, and are these . . . The lyre-sung nomes, which were established much earlier, namely in the time

¹ Β προοίμιον

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πάνδρου· ἐκεῖνος γοῦν τοὺς κιθαρωδικοὺς πρῶτος¹ ὠνόμασε, Βοιώτιόν τινα καὶ Αἰόλιον Τροχαῖον τε καὶ Ὅξυν Κηπίωνά τε καὶ Τερπάνδρειον καλῶν, ἀλλὰ μὴν καὶ Τετραοίδιον. πεποιήται δὲ τῷ Τερπάνδρῳ καὶ προοίμια κιθαρωδικὰ ἐν ἔπεσιν. ὅτι δ' οἱ κιθαρωδικοὶ νόμοι οἱ πάλαι ἐξ ἐπῶν συνίσταντο, Τιμόθεος ἐδήλωσε· τοὺς γοῦν πρῶτους νόμους ἐν ἔπεσι διαμιγνύων διθυραμβικὴν λέξιν ἦδεν, ὅπως μὴ εὐθὺς φανῇ παρανομῶν εἰς τὴν ἀρχαίαν μουσικήν. ἔοικε δὲ κατὰ τὴν τέχνην τὴν κιθαρωδικὴν ὁ Τέρπανδρος διενηνοχέναι· τὰ Πύθια γὰρ τετράκις ἐξῆς νενικηκὼς ἀναγέγραπται. καὶ τοῖς χρόνοις δὲ σφόδρα παλαιός ἐστι· πρεσβύτερον γοῦν αὐτὸν Ἀρχιλόχου ἀποφαίνει Γλαῦκος ὁ ἐξ Ἰταλίας ἐν συγγράμματί τι, τῷ Περὶ τῶν Ἀρχαίων Ποιητῶν τε καὶ Μουσικῶν· φησὶ γὰρ αὐτὸν δεύτερον γενέσθαι μετὰ τοὺς πρῶτους ποιήσαντας αὐλητικὴν.²

Ἀλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν περὶ Φρυγίας κρούματα Ὀλυμπον ἔφη πρῶτον εἰς τοὺς Ἕλληνας κομίσαι, ἔτι δὲ καὶ τοὺς Ἰδαίους Δακτύλους· Ἰαγνιν δὲ πρῶτον αὐλῆσαι, εἶτα τὸν τούτου υἱὸν Μαρσύαν, εἶτ' Ὀλυμπον ἐξηλωκέναι δὲ τὸν Τέρπανδρον Ὀμήρου μὲν τὰ ἔπη, Ὀρφείως δὲ τὰ μέλη. ὁ δ' Ὀρφεὺς οὐδένα φαίνεται μεμιμημένος· . . . τινὰς δὲ τῶν νόμων τῶν κιθαρωδικῶν τῶν ὑπὸ Τερπάνδρου πεποιημένων Φιλάμμωνά φασι τὸν ἀρχαῖον τὸν Δελφὸν συστήσασθαι.

τὸ δ' ὅλον ἡ μὲν κατὰ Τέρπανδρον κιθαρωδία καὶ μέχρι τῆς Φρύνιδος ἡλικίας παντελῶς ἀπλῆ τις οὔσα διετέλει· οὐ γὰρ ἐξῆν τὸ παλαιὸν οὕτω

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of Terpander, were first named by him, and were these: Boeotian, Aeolian, Trochaic, High-pitched, Cepion, Teipandrean, and Four-song. Terpander also wrote lyric Preludes in epic metre, and it becomes clear that the ancient lyre-sung nomes were composed of epic lines, if we consider that Timotheus, when he employed the dithyrambic style, interspersed his earlier nomes with them, in order to avoid the appearance of breaking the rules of the ancient music. There is reason to believe that Terpander was supreme in the art of the lyre-song. It is recorded that he won the prize at the Pythian Games four times running; and the period at which he lived must have been very early, because Glaucus the Italian in his *History of the Ancient Poets and Musicians* puts him before Archilochus, making him only a very little later than the first composers for the flute.

Alexander, in his *Collections on Phrygia*, declares that instrumental music was introduced into Greece by Olympus, and also by the Idaean Dactyls or Priests of Cybelè, and that while the first flute-player was Hyagnis, who was followed by his son Marsyas, who was succeeded by Olympus, Terpander (the lyrist) emulated in his verse Homer and in his music Orpheus, who appears to have been entirely original . . . It is said that some of the citharoedic or lyre-sung nomes thought to be the work of Terpander were really composed by the ancient Delphian composer Philammon.

In fine, lyric song continued from Terpander's time to that of Phrynis to be wholly simple. Poets were not permitted in those days to compose for the lyre

¹ mss πρότερος

² Westphal mss ἀναφθίαν

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ποιεῖσθαι τὰς κιθαρωδίας ὥς νῦν οὐδὲ μεταφέρειν τὰς ἁρμονίας καὶ τοὺς ῥυθμούς· ἐν γὰρ τοῖς νόμοις ἐκάστῳ διετήρουν τὴν οἰκείαν τάσιν· διὸ καὶ ταύτην ἐπωνυμίαν εἶχον· νόμοι γὰρ προσηγορεύθησαν, ἐπεὶ οὐκ ἐξῆν παραβῆναι ὥς ἐβούλοντο¹ καθ' ἕκαστον νενομισμένον εἶδος τῆς τάσεως. τὰ γὰρ πρὸς τοὺς θεοὺς ἀφοσιωσάμενοι ἐξέβαινον εὐθὺς ἐπὶ τε τὴν Ὀμήρου καὶ τῶν ἄλλων ποίησιν· δῆλον δὲ τοῦτ' ἐστὶ διὰ τῶν Τερπάνδρου προοιμίων. ἐποιήθη δὲ καὶ τὸ σχῆμα τῆς κιθάρας πρῶτον κατὰ Κηπίωνα τὸν Τερπάνδρου μαθητήν· ἐκλήθη δ' Ἀσιὰς διὰ τὸ κεχρηῆσθαι τοὺς Λεσβίους αὐτῇ κιθαρωδὸς πρὸς τῇ Ἀσίᾳ κατοικοῦντας. τελευταῖον δὲ Περίκλειτόν φασι κιθαρωδὸν νικῆσαι ἐν Λακεδαίμονι Κάρνεια τὸ γένος ὄντα Λέσβιον· τούτου δὲ τελευτήσαντος, τέλος λαβεῖν Λεσβίοις τὸ συνεχὲς τῆς κατὰ τὴν κιθαρωδίαν διαδοχῆς.

Suid. νόμος· ὁ κιθαρωδικὸς τρόπος τῆς μελωδίας, ἁρμονίαν ἔχων τακτὴν καὶ ῥυθμὸν ὠρισμένον. ἦσαν δὲ ἑπτὰ οἱ ὑπὸ Τερπάνδρου· ὧν εἰς ὄρθιος, τετραοίδιος,² ὀξύς.

Ibid. Μόσχος· . . . τὸ δὲ Βοιωτικὸν οὕτω καλούμενον εὔρε Τέρπανδρος, ὥσπερ καὶ τὸ Φρύγιον.

Ibid. ὄρθιον νόμον καὶ τροχαῖον· τοὺς δύο νόμους ἀπὸ τῶν ῥυθμῶν ὠνόμασε Τέρπανδρος. ἀνατετάμενοι ἦσαν καὶ εὐτονοί . . .

Plut. Mus. 28 ἔτι δέ, καθάπερ Πίνδαρός φησι, καὶ τῶν σκολιῶν μελῶν Τέρπανδρος εὐρετὴς ἦν.

¹ Westphal : mss ὥς βούλονται after θεοὺς ² mss τετράδιος

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as they do now with frequent change of mode or rhythm. They maintained in the *nomes* the scale proper to each, which indeed is the reason of that name, these compositions being called '*nomes*' or '*laws*' because it was not permitted to go beyond the proper scale. As soon as the performer had done his duty by the Gods, he passed on to the poetry of Homer and other poets. This is proved by the Preludes of Terpander. As for the form of the lyre, that was established in the time of Cepion the pupil of Terpander, and it was called '*Asian*' because it was used in Lesbos which is adjacent to Asia. The last Lesbian lyrist to win the prize at the Spartan Carneia was Pericleitus. His death put an end to the continuous succession of Lesbian singers to the lyre.

Suidas *Lexicon*. *Nome*: The lyric style of song-music composed according to strict rules of mode and rhythm. There were seven *nomes* composed by Terpander, the *Oithian*, the *Four-song*, the *High-pitched* . . .¹

The Same: The Boeotian (tune), as it is called, and the Phrygian were invented by Terpander.

The Same: *Orthian* and *Trochaic Nomes*. The two *nomes* so called from their rhythms by Terpander. They were high-pitched and of a vigorous character . . .

Plutarch *on Music*. Further, Pindar tells us that Terpander was the inventor of *scolia* or drinking-songs.

¹ the list is incomplete, and the High pitched was probably identical with the *Oithian*, cf. also Suid. and Hesych s. ὀρθιος νόμος, Hdt. 1. 24 .

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Plut. *Mus* 12 ἔστι δέ τις καὶ περὶ τῶν ῥυθμῶν λόγος· γένη γάρ τινα καὶ εἶδη ῥυθμῶν προσεξευρέθη, ἀλλὰ μὴν καὶ μελοποιῶν τε καὶ ῥυθμοποιῶν.¹ πρώτη² μὲν γὰρ ἡ Τερπάνδρου καινοτομία καλὸν τινα τρόπον εἰς τὴν μουσικὴν εἰσήγαγε· Πολύμναστος δὲ μετὰ τοῦ Τερπανδρείου τρόπου καινῷ³ ἐχρήσατο, καὶ αὐτὸς μέντοι ἐχόμενος τοῦ καλοῦ τύπου.

Ibid. 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγένηται.

Ibid. 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν πόλεων ἐπιμελὲς γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μουσικῆς, πολλὰ μὲν καὶ ἄλλα μαρτύρια παραθέσθαι ἔστι· Τέρπανδρον δ' ἂν τις παραλάβοι τὸν τὴν γενομένην ποτὲ παρὰ Λακεδαιμονίοις στάσιν καταλύσαντα.

Ael *VH* 12 50 Λακεδαιμόνιοι μουσικῆς ἀπείρως εἶχον· ἔμελε γὰρ αὐτοῖς γυμνασίῳν καὶ ὅπλων· εἰ δέ ποτε ἐδεήθησαν τῆς ἐκ Μουσῶν ἐπικουρίας ἢ νοσήσαντες ἢ παραφρονήσαντες ἢ ἄλλο τι τοιοῦτον δημοσίᾳ παθόντες, μετεπέμποντο ξένους ἄνδρας οἷον ἰατροὺς ἢ καθαρτὰς κατὰ πυθόχρηστον. μετεπέμφαντό γε μὴν Τέρπανδρον καὶ Θάλητα καὶ Τυρταῖον καὶ τὸν Κυδωνιάτην Νυμφαῖον καὶ Ἀλκμᾶνα⁴

Suid. μετὰ Λέσβιον ᾧδόν· παροιμία λεγομένη ἐπὶ τῶν τὰ δεύτερα φερομένων. οἱ γὰρ Λακεδαιμόνιοι τοὺς Λεσβίους κιθαριδοὺς πρώτους προσεκαλοῦντο ἀκαταστατούσης γὰρ τῆς πόλεως αὐτῶν, χρησμὸς ἐγένετο τὸν Λέσβιον ᾧδόν μεταπέμπεσθαι· οἱ δ' ἐξ Ἀντίσσης Τέρπανδρον ἐφ'

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Plutarch on *Music*. Something also should be said about rhythms. For there have been innovations in the form or kind of rhythms, and indeed of methods of metre and rhythm. Terpander first broke new ground by introducing into music a beautiful style of rhythm called after him the Terpandrean. Polymnastus who followed him employed a new rhythm as well as his, but preserved throughout the same beautiful style . . .

The Same: The first establishment of music at Sparta was due to Terpander.

The Same: Many circumstances could be cited to show that good music has been a matter for concern to the best-regulated states, and not least among these the quelling of a sedition at Sparta by Terpander.

Aelian *Historical Miscellanes*. The Spartans, whose bent was for bodily exercises and feats of arms, had no skill in music. Yet if ever they required the aid of the Muses on occasion of general sickness of body or mind or any like public affliction, their custom was to send for foreigners, at the bidding of the Delphic oracle, to act as healers or purifiers. For instance they summoned Terpander, Thales, Tyrtæus, Nymphaeus of Cydonia, and Alcman.

Suidas *Lexicon*. Next to the poet of Lesbos: Said proverbially of persons who come off second best. The singers to the lyre first called in by the Spartans were of Lesbos. When their city was torn by faction there was an oracle delivered that they should fetch the poet of Lesbos, and accordingly they sent for Terpander of Antissa, who was living in exile at

¹ mss μελοποιῶν τε καὶ ῥυθμοποιῶν

² E Westphal. mss accus. and καὶ ᾤ
Mus xx. (on Stes 71)

² mss προτέρα

⁴ cf. Philod

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αἵματι φεύγοντα μεταπεμψάμενοι ἤκουον αὐτοῦ ἐν τοῖς συσσιτίοις καὶ κατεστάλησαν — ὅτι οἱ Λακεδαιμόνιοι στασιάζοντες μετεπέμψαντο ἐκ Λέσβου τὸν μουσικὸν Τέρπανδρον, ὃς ἤρμοσεν αὐτῶν τὰς ψυχὰς καὶ τὴν στάσιν ἔπαυσεν. εἶποτε οὖν μετὰ ταῦτα μουσικοῦ τινος ἤκουον οἱ Λακεδαιμόνιοι, ἔλεγον 'Μετὰ Λέσβιον ᾠδόν.' <μέμνηται τῆς παροιμίας ταύτης Κρατῖνος ἐν Χείρωνι.>¹

Ael. Dion ap. Eust *Il.* 1. 129 καὶ Ἀριστοτέλης ἐν τῇ Λακεδαιμονίων Πολιτείᾳ τὸ 'Μετὰ Λέσβιον ᾠδόν' τὸν Τέρπανδρόν φησι δηλοῦν, ἐκαλοῦντο δέ φασιν εἰς τὴν ἐκείνου τιμὴν πρῶτον μὲν ἀπόγονοι αὐτοῦ, εἶτα εἴ τις ἄλλος παρείη Λέσβιος, εἴθ' οὕτως οἱ λοιποὶ μετὰ Λέσβιον ᾠδόν, τὸν ἀπλῶς δηλαδὴ Λέσβιον.

Anth Pal. 9 488 Τρυφῶνος εἰς Τέρπην κιθαρωδόν . . .

Τέρπης εὐφόρμιγγα κρέκων σκιάδεσσιν αἰοιδὰν
κάτθαν' ἀνοστήσας ἐν Λακεδαιμονίαις,
οὐκ ἄορι πληγεὶς οὐδ' ἐν βέλει ἀλλ' ἐνὶ σύκῳ
χείλεα. φεῦ· προφάσεων οὐκ ἀπορεῖ θάνατος.

Plut *Lyc* 28 διὸ καὶ φασιν ὕστερον ἐν τῇ Θηβαίων εἰς τὴν Λακωνικὴν στρατείᾳ τοὺς ἀλίσκομένους Εἰλωτας κελευομένους ἄδειν τὰ Τερπάνδρου καὶ Ἀλκμᾶνος καὶ Σπένδοντος τοῦ Λάκωνος παραιτεῖσθαι φάσκοντας οὐκ ἐθέλειν τοὺς δεσποσύνοys.

Vide Clem. Al. *Str.* 1 16 78, Plut *Mus* 28, Themist. *Or.* 26. 316, Eucl. *Intr. Harm* 19, Philod *Mus.* 30, Ptocl. *Chrest.* 320a 33, Poll. 4. 66.

¹ Zenobius

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Sparta because of a murder, and listening to his music at their public dinners, ceased their factious strife. Another account is this. The Spartans at a time of internecine struggles sent to Lesbos for the musician Terpander, who restored harmony to their minds and put an end to the strife of parties; and so whenever after that time the Spartans listened to a musician, the saying went 'Next to the poet of Lesbos' This proverb is mentioned by Cratinus in his *Cheiron*

Aelius Dionysius quoted by Eustathius. Aristotle in his *Constitution of Sparta* declares that in the saying 'Next to the poet of Lesbos' the reference is to Terpander, and it is said that the Spartans used to summon to take his place of honour¹ first his descendants, then any Lesbian poet present, and the rest as they came, 'after the poet of Lesbos,' that is after any poet that came from Lesbos

Palatine Anthology Tryphon on the lyrist Terpes² . . .

When in the Spartan Place of Meeting Terpes was singing a song to the thrumming of his sweet lyre, he perished never to return, not by a sword, nor yet an arrow, but by the casting of a fig between his lips. Alas! Death suffers from no lack of pretexts.

Plutarch *Life of Lycurgus*. Thus it is said that later during the Theban invasion of Laconia the Helot prisoners refused to sing at the bidding of their captors the songs of Terpander or Aleman or Spondon the Laconian, on the plea that their masters never allowed it.

¹ Hesych s. μετὰ Δέσβ 'called first before the judges of the musical contests' ² apparently an abbreviation of Terpander, cf Suid s. γλυκὺ μέλ^{ος}

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ΤΕΡΠΙΑΝΔΡΟΥ

1 εἰς Δία

Clem Al *Str* 6 784 ἡ τοίνυν ἁρμονία τοῦ βαρβάρου ψαλτηρίου, τὸ σεμνὸν ἐμφαίνουσα τοῦ μέλους, ἀρχαιοτάτη τυγχάνουσα, ὑποδείγμα Τερπάνδρῳ μάλιστα γίνεται πρὸς ἁρμονίαν τὴν Δάριον ὑμνοῦντι τὸν Δία ᾧδὲ πως·

Ζεῦ, πάντων ἀρχά,
πάντων ἀγῆτορ,
Ζεῦ, σοὶ πέμπω
ταύταν ὕμνων ἀρχάν.¹

2 εἰς Ἀπόλλωνα

Suid ἀμφιανακτίζειν ἕδειν τὸν Τερπάνδρου νόμον τὸν καλούμενον ὕρθιον, οἷ τὸ προοίμιον ταύτην τὴν ἀρχὴν εἶχεν·

Ἄμφί μοι αὖτε Φάναχθ' ἐκατήβολον ἄειδ', ᾧ
φρήν.²

3 εἰς Ἀπόλλωνα καὶ Μούσας

Keil *An. Gram* 6 6 [π σπονδείου]· σπονδεῖος δ' ἐκλήθη ἀπὸ τοῦ ρυθμοῦ τοῦ ἐν ταῖς σπονδαῖς ἐπαυλομένου τε καὶ ἐπαυδομένου, οἶον·

Σπένδωμεν ταῖς Μνάμας
παισὶν Μώσαις
καὶ τῷ Μωσάρχῳ
Λατοῦς υἱεῖ.

¹ ἀγῆτορ mss ἀγήτωρ, ἀγήτωρ ² αὖτε Herm : mss αὖτις, αὐτὸν, αὐ τὸν ἄειδ' ᾧ Oius : mss ἀδέτω, ἀειδέτω, ἀοιδέτω

TERPANDER

TERPANDER

1 To ZEUS

Clement of Alexandria *Miscellanies*: So the mode or scale of the barbarian psaltery (of David), displaying solemnity as it does and being very ancient, furnishes an example or foreshadowing of Terpander thus singing the praise of Zeus in the Dorian mode.

Zeus, the beginning of all, the leader of all;
Zeus, to thee I bring this gift for a beginning of
hymns¹

2 To APOLLO

Suidas *Lexicon*: ἀμφιαναρτίζειν: to sing the Nome of Terpander called the Oithian or High-pitched, of which the prelude begins.

Of the Far-flinging Lord come sing me, O my
soul.²

3³ To APOLLO AND THE MUSES

Keil *Grammatical Extracts* [on the Spondee]. This rhythm is so called from that of the songs sung to the flute at σπονδαί or 'libations,' such as.

Let us pour to the Daughters of Memory and
their Lord the Son of Leto

¹ the solemnity is partly due to the absence of short syllables if the words are really T's the meaning of 'all' is prob not cosmogonic cf. Ars 261; Apostol. 3 29c ² cf. Suid ad loc Sch. Ar. *Nub* 595 (ἐκ τῶν Τερπάνδρου προοιμίων), Hesych ἀμφι ἀνακτα' ἀρχῇ κιθαρωδικου νόμου ³ ascription doubtful

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4 εἰς Διοσκούρους

Dion Hal *Comp* 17 [π ρυθμῶν] ὁ δ' ἐξ ἀπασῶν μακρῶν, μολοττὸν δ' αὐτὸν οἱ μετρικοὶ καλοῦσιν, ὑψηλὸς τε καὶ ἀξιωματικὸς ἐστὶ καὶ διαβεβηκῶς ἐπὶ πολὺ παραδείγμα δὲ αὐτοῦ τοιόνδε

Ω Ζηνὸς καὶ Λήδας κάλλιστοι σωτῆρες

5

Strab 13 618 [π Μηθύμνης] οὗτος μὲν οὖν (ὁ Ἀρίων) κιθαρωδός· καὶ Τέρπανδρον δὲ τῆς αὐτῆς μουσικῆς τεχνίτην γεγονέναι φασὶν καὶ τῆς αὐτῆς νήσου, τὸν πρῶτον ἀντὶ τῆς τετραχόρδου λύρας ἑπταχόρδῳ χρησάμενον, καθάπερ καὶ ἐν τοῖς ἀναφερομένοις ἔπεσιν εἰς αὐτὸν λέγεται·

ἡμεῖς τοι τετράγηνρυν ἀποστέρξαντες ἀοιδὰν¹
ἐπτατόνῳ φόρμιγγι νεοὺς κελαδῆσομεν ὕμνους.

6

Plut *Lycurg* 21 ὅλως δὲ ἔν τις ἐπιστήσας τοῖς Λακωνικοῖς ποιήμασιν ὧν ἔτι καθ' ἡμᾶς ἔνια διεσώθη,² καὶ τοὺς ἐμβατηρίους ρυθμοὺς ἀναλαβὼν οἷς ἐχρῶντο πρὸς τὸν αὐλὸν ἐπάγοντες τοῖς πολέμοις, οὐ κακῶς ἡγήσασαί τοι καὶ τὸν Τέρπανδρον καὶ τὸν Πίνδαρον τὴν ἀνδρείαν τῇ μουσικῇ συνάπτειν ὁ μὲν γὰρ οὕτως πεποίηκε περὶ τῶν Λακεδαιμονίων

ἔνθ' αἰχμὰ τε νέων θάλλει καὶ Μῶσα λίγεια
καὶ Δίκα εὐρυνάγυια καλῶν ἐπιτάρροθος ἔργων.

7

Joh *Lyd Mens* 72 Τέρπανδρός γε μὴν ὁ Λέσβιος Νύσαν λέγει τετιθηγηκέναι τὸν Διόνυσον τὸν ὑπὸ τινῶν Σαβάξιον ὀνομαζόμενον, ἐκ Διὸς καὶ Περσεφόνης γενόμενον, εἴτα ὑπὸ τῶν Τιτάνων σπαρχθέντα

¹ so Eucl · Strab σοὶ δ' ἡμεῖς and ἀποστρέψ.
διεσώζετο

² mss

TERPANDER

4¹ TO THE DIOSCURI

Dionysius of Halicarnassus *Composition* [on rhythms]. The rhythm which consists entirely of long syllables—called *molossus* by the writers on metre—is elevated and dignified and takes long strides, and this is an example of it:

O [Sons] of Zeus and Leda, saviours most beautiful.

5

Strabo *Geography* [on Methymna]: Arion was a singer to the lyre; and according to tradition the same branch of music had an exponent in a native of the same island, Terpander, who was the first to use a lyre with seven strings instead of four, as is recorded in the epic lines ascribed to him:

To thee we will play new hymns upon a lyre of seven strings, and will love the four-voiced lay no more²

6

Plutarch *Life of Lycurgus*: Indeed if the reader will consider the Laconian poetry of which some is still extant and the march-rhythms the Spartans used to the tune of the flute when they went into battle, he will conclude that both Terpander and Pindar have good reason to connect valour with music as the former does where he says of Sparta:

Where bloom both the spear of the young men
and the clear sweet Muse, and eke that aider
unto noble deeds, Justice that goeth in broad
streets . . .³

7

Johannes Lydus *On the Months*: According to Terpander of Lesbos, Dionysus, who is sometimes called Sabazius, was nursed by Nyssa, he was the son of Zeus and Persephone and was eventually torn in pieces by the Titans⁴

¹ ascription doubtful ² cf. Eucl. *Intr. Harm.* 19, Cram. *A.P.* 1. 56. 10, Clem. *Al. Str.* 6 814, Poll. 4. 66 ³ cf. Arr. *Tact. fin.* ⁴ cf. Inscr. *Theatr.*, Dion. Keil *Philol.* 23 608

ΘΑΛΗΤΑ ἢ ΘΑΛΗΤΟΣ

Βίος

Diog L. 1. 1. 11 γεγόνασι δὲ καὶ ἄλλοι Θαλαί, καθά φησι Δημήτριος ὁ Μάγνης ἐν τοῖς Ὀμωνύμοις, πέντε. ὧν . . . τρίτος ἀρχαῖος πάνυ κατὰ Ἡσίοδον καὶ Ὅμηρον καὶ Λυκούργον.

Plut *Lyc.* 4 ἓνα δὲ τῶν νομιζομένων ἐκεῖ σοφῶν καὶ πολιτικῶν χάριτι καὶ φιλία πείσας ἀπέστειλεν εἰς τὴν Σπάρτην, Θάλητα, ποιητὴν μὲν δοκοῦντα λυρικῶν μελῶν καὶ πρόσχημα τὴν τέχνην ταύτην πεπονημένον, ἔργῳ δὲ ἅπερ οἱ κράτιστοι τῶν νομοθετῶν διαπραττόμενον. λόγοι γὰρ ἦσαν αἱ ᾧδαι πρὸς εὐπείθειαν καὶ ὁμονοίαν ἀνακλητικοὶ διὰ μελῶν ἅμα καὶ ῥυθμῶν πολὺ τὸ κόσμιον ἐχόντων καὶ καταστατικόν . . .

Eph ap. Str 10 48 [π. Κρητῶν]· ὥς δ' αὐτως καὶ τοῖς ῥυθμοῖς Κρητικοῖς χρῆσθαι κατὰ τὰς ᾧδὰς συντονωτάτοις οὔσιν, οὓς Θάλητα ἀνευρεῖν, ᾧ καὶ τοὺς παιάνας καὶ τὰς ἄλλας τὰς ἐπιχωρίας ᾧδὰς ἀνατιθέασι καὶ πολλὰ τῶν νομίμων.

Paus 1 14 4 Θαλῆς δὲ ὁ Λακεδαιμονίοις τὴν νόσον παύσας . . . Θαλήτα δ' εἰναί φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἔπη Λακεδαιμονίοις ἐς αὐτὸν ποιήσας.

Ael. *VH.* 12 50

Plut. *Mus* 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου

¹ cf. Strabo 10. 482

THALETAS OR THALES

LIFE

Diogenes Laertius *Life of Thales the Philosopher*. According to Demetrius of Magnesia in his *Men of the Same Name*, there have been five others of this name, of whom . . . the third belongs to very ancient times, namely those of Hesiod, Homer, and Lycurgus.¹

Plutarch *Life of Lycurgus*: One of the men who had a name in Crete for wisdom and statesmanship Lycurgus prevailed on by favour and friendship to go to Sparta. This was Thales, who was ostensibly a composer of songs for the lyre but did the work of a lawgiver of the best sort. For his songs were exhortations to lawabidingness and concord made by means of melodies and rhythms themselves marked by order and tranquillity.

Ephorus quoted by Strabo *Geography* [on the Cretans]. Similarly the rhythms they use in their songs are Cretan, the grave and severe rhythms invented by Thales, to whom moreover they ascribe the Paeans and other native songs as well as many of their customs.

Pausanias *Description of Greece*: Thales who stayed the plague at Sparta . . . was a native of Gortyn according to Polymnastus of Colophon, who composed some epic lines on him for the Spartans.

Aelian *Historical Miscellanies* [see above on Terpander, p. 27].

Plutarch *On Music*. The first establishment of music at Sparta was due to Terpander. The second

LYRA GRAECA

καταστήσαντος γεγένηται· τῆς δευτέρας δὲ
Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος . . .
καὶ Ξενόκριτος . . . καὶ Πολύμναστος . . . καὶ
Σακάδας . . . μάλιστα αἰτίαν ἔχουσιν ἡγεμόνες
γενέσθαι . . . τούτων γὰρ εἰσηγησαμένων τὰ περὶ
τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαίμονι λέγεται
κατασταθῆναι . . . ἦσαν δ' οἱ περὶ Θαλήταν
τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ
παιάνων . . .

Plut *Mus* 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν
πόλεων ἐπιμελὲς γεγένηται φροντίδα ποιεῖσθαι τῆς
γενναίας μουσικῆς, πολλὰ μὲν καὶ ἀλλὰ μαρτύρια
ἔστι. Τέρπανδρον δ' ἂν τις παραλάβοι . . . καὶ
Θαλήταν τὸν Κρήτα, ὃν φασὶ κατὰ τι πυθόχρη-
στον Λακεδαιμονίους παραγενόμενον διὰ μουσικῆς
ἰασασθαι ἀπαλλάξαι τε τοῦ κατασχόντος λοιμοῦ
τὴν Σπάρτην, καθάπερ φησὶ Πρατίνας.

Ibid 10 καὶ περὶ Θαλήτα δὲ τοῦ Κρητός,
εἰ παιάνων γεγένηται ποιητής, ἀμφισβητεῖται.
Γλαῦκος γὰρ μετ' Ἀρχίλοχον φάσκων γεγενῆσθαι
Θαλήταν μεμνήσθαι μὲν αὐτόν φησι τὰ Ἀρχι-
λόχου μέλη, ἐπὶ δὲ τὸ μακρότερον ἐκτείνει, καὶ
Παιῶνα¹ καὶ Κρητικὸν ῥυθμὸν εἰς τὴν μελοποιίαν
ἐνθεῖναι· οἷς Ἀρχίλοχον μὴ κεχρῆσθαι, ἀλλ' οὐδ'
Ὀρφέα οὐδὲ Τέρπανδρον· ἐκ γὰρ τῆς Ὀλύμπου
αὐλῆσεως Θαλήταν φασὶν ἐξεργάσθαι ταῦτα καὶ
δόξαι ποιήτην ἀγαθὸν γεγονέναι.

Porph *Vi. Pyth.* 32 τὰς γοῦν διατριβὰς καὶ
αὐτὸς ἔωθεν μὲν ἐπὶ τῆς οἰκίας ἐποιεῖτο,
ἄρμοζόμενος πρὸς λύραν τὴν ἑαυτοῦ φωνὴν καὶ
ᾄδων παιᾶνας ἀρχαίους τινὰς τῶν Θάλητος.

LIFE OF THALETAS OR THALES

is best ascribed to Thaletas of Gortyn, Xenodamus . . . , Xenocritus . . . , Polymnastus . . . , and Sacadas. For we are told that the Feast of Naked Youths at Sparta¹ . . . was due to these musicians . . . Thaletas, Xenodamus, and Xenocritus were composers of Paeans.

Plutarch on *Music*: Many circumstances could be cited to show that good music has been a matter of concern to the best-regulated states, and not least among these the quelling of a rising at Sparta by Terpander . . . And according to Pratinas, Thaletas the Cretan who is said to have been invited thither at the instance of the Delphic oracle to heal the Spartans by his music, rid their city of the plague which ravaged it.

The Same: As for Thaletas of Crete, it is doubted whether he composed Paeans Glaucus, who puts him later than Archilochus, declares that he imitated that poet with the difference that his songs were longer and he employed the Paeonic and Cretic rhythms. These had not been used by Archilochus, nor indeed by Orpheus or Terpander, but are said to have been derived by Thaletas, who thus showed himself a great poet, from the flute-music of Olympus.

Porphyrus *Life of Pythagoras*: He used to amuse himself alone in his own house of a morning by singing certain ancient paeans of Thales to his own accompaniment on the lyre.

See also Plut. *Ag.* 10, *Princ. phil.* 4, Strab. 10. 482, Philod. *Mus.* xix.

¹ cf Ath 15 678 b (on Alc. p 47)

¹ Ritschl *ms* μαρῶνα

ΠΟΛΥΜΝΑΣΤΟΥ

Βίος

Str. 14 643 [π. Κολοφῶνος]· λέγει δὲ Πίνδαρος καὶ Πολύμναστον τινα τῶν περὶ τὴν μουσικὴν ἐλλογίμων· 'Φθέγμα μὲν πάγκοινον ἔγνωκας Πολυμνάστου Κολοφωνίου ἀνδρός.'

Plut. Mus. 3 ὁμοίως δὲ Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συστησάμενον τοὺς αὐλῳδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγείων τε καὶ ἐπῶν ποιητὴν γεγονέναι. καὶ Πολύμναστον τὸν Κολοφώνιον τὸν μετὰ τοῦτον γενόμενον τοῖς αὐτοῖς χρήσασθαι ποιήμασιν. οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ 'Ονησίκρατες, αὐλῳδικοὶ ἦσαν, 'Απόθετος, 'Ελεγος,¹ Κωμάρχιος, Σχοινίων, Κηπίων, 'Επικήδειος,² καὶ Τριμελής· ὑστέρῳ δὲ χρόνῳ καὶ τὰ Πολυμνάστεια καλούμενα ἐξευρέθη.

Ibid 5 μετὰ δὲ Τέρπανδρον καὶ Κλονᾶν 'Αρχίλοχος παραδίδοται γενέσθαι. ἄλλοι δέ τινες τῶν συγγραφέων 'Αρδαλὸν φασὶ Τροϊζήνιον πρότερον Κλονᾶ τὴν αὐλῳδικὴν συστήσασθαι μούσαν, γεγονέναι δὲ καὶ Πολύμναστον ποιητὴν Μέλητος τοῦ Κολοφωνίου υἱόν· ὃν τὸν Πολυμνήστην νόμον³ ποιῆσαι. περὶ δὲ Κλονᾶ, ὅτι τὸν 'Απόθετον νόμον καὶ Σχοινίωνα πεποιηκῶς εἶη, μνημονεύουσιν οἱ ἀναγεγραφότες τοῦ δὲ Πολυμνάστου

¹ mss ἔλεγος ² Westphal. mss τε καὶ δεῖος ³ mss ὃν Πολυμνήστον (gloss on ὃν) τε καὶ Πολυμνήστην νόμους

POLYMNASTUS

LIFE

Strabo *Geography* [on Colophon]: According to Pindar, Polymnastus was one of the famous musicians; for he says: 'Thou knowest the world-wide saying of Polymnastus the man of Colophon'¹

Plutarch *On Music*: What was done in the lyric sphere by Terpander was done in that of the flute by Clonas, the first composer of flute-sung nomes and of processional songs: he used elegiac and epic verse. His successor Polymnastus of Colophon followed his example. The nomes of these flute-poets, my excellent Onesicrates, were sung to the flute, and are called the Apothetus or Special, the Elegy or Lament, the Comaichius or Rout-Leader's, the Schoenion or Rope-Song, the Cepion or Garden-Song, the Duge, and the Three-part. To these were added afterwards the Polymnastian Songs, as they are called.

The Same: The successor of Terpander and Clonas is given as Archilochus. But some historians make out that Ardalus of Troezen composed music for flute and voice before the time of Clonas, and that the poet Polymnastus son of Meles of Colophon flourished before his day and composed the Polymnastian nome. The claim of Clonas to be the author of the Special nome and the Rope-Song is borne out by the compilers of the registers, and Polymnastus

¹ Pind. *fr.* 188

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καὶ Πίνδαρος καὶ Ἀλκμὰν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

Paus. 1 14. 4 Θαλῆς δὲ ὁ Λακεδαιμονίοις τὴν νόσον παύσας . . . Θαλήτα δὲ εἰναί φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἔπη Λακεδαιμονίοις ἐς αὐτὸν ποιήσας.

Plut Mus. 8 [π. Σακάδα]· τόνων γοῦν τριῶν ὄντων κατὰ Πολύμναστον καὶ Σακάδαν, τοῦ τε Δωρίου καὶ Φρυγίου καὶ Λυδίου . . .

Ibid 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγέννηται· τῆς δευτέρας δὲ Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος ὁ Κυθήριος καὶ Ξενόκριτος ὁ Λοκρὸς καὶ Πολύμναστος ὁ Κολοφώνιος καὶ Σακάδας ὁ Ἀργεῖος μάλιστα αἰτίαν ἔχουσιν ἡγεμόνες γενέσθαι· τούτων γὰρ εἰσηγησαμένων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαίμονι λέγεται κατασταθῆναι, τὰ περὶ τὰς Ἀποδείξεις τὰς ἐν Ἀρκαδίᾳ, τῶν τε ἐν Ἀργεὶ τὰ Ἐνδυμάτια καλούμενα. ἦσαν δ' οἱ περὶ Θαλήταν τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ παιάνων, οἱ δὲ περὶ Πολύμναστον τῶν ὀρθίων καλουμένων, οἱ δὲ περὶ Σακάδαν ἐλεγείων . . . καὶ Πολύμναστος δ' αὐλῆρδικοὺς νόμους ἐποίησεν· εἰ δ' ἐν¹ τῷ ὀρθίῳ νόμῳ τῇ μελοποιίᾳ κέχρηται, καθάπερ οἱ ἁρμονικοὶ φασιν, οὐκ ἔχομεν ἀκριβῶς εἰπεῖν· οὐ γὰρ εἰρήκασιν οἱ ἀρχαῖοί τι περὶ τούτου.

Ibid. 29 Πολυμνάστῳ δὲ τόν θ' Ὑπολύδιον νῦν ὀνομαζόμενον τόνον ἀνατιθέασι, καὶ τὴν

¹ mss ἐν δὲ apd ἔχομεν δ' below

LIFE OF POLYMNASTUS

is mentioned by two of the lyric poets, Pindar and Alcman.

Pausanias *Description of Greece*: The Thales who stayed the plague at Sparta . . . according to Polymnastus of Colophon, who composed some epic lines upon him for the Spartans, was a native of Gortyn.

Plutarch *On Music*: There were three modes employed by Polymnastus and Sacadas, the Dorian, the Phrygian, and the Lydian . . .

The Same: The first establishment of music at Sparta was due to Terpander. The second is best ascribed to Thaletas of Gortyn, Xenodamus of Cythera, Xenocritus of Locri, Polymnastus of Colophon, and Sacadas of Argos. For we are told that the institution of the Feast of Naked Youths at Sparta, of the Piovings in Arcadia, and of the Feast of Garments as it is called at Argos, was due to these musicians. Thaletas, Xenodamus, and Xenocritus were composers of Paeans, Polymnastus of the so-called Orthian or High-pitched Songs, and Sacadas of Elegies . . . Polymnastus, too, composed nomes to be sung to the flute. But whether, as the writers on the theory of music aver, he employed his musical powers upon the Orthian, in the absence of ancient testimony we cannot tell for certain.

The Same: Polymnastus is credited with the invention of what is now called the Hypolydian mode,

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ἔκλυσιν καὶ τὴν ἐκβολὴν πολὺν μείζω πεποιηκέναι
φασὶν αὐτόν.

Ar. *Eq.* 1281 . . . Ἀριφράδης πονηρός . . .
καὶ Πολυμνήστεια ποιῶν καὶ ξυνὼν Οἰωνίχῳ·
ὅστις οὖν τοιοῦτον ἄνδρα μὴ σφοδρὰ βδελύτ-
τεται
οὐποτ' ἐκ ταύτου μεθ' ἡμῶν πίεται ποτηρίου.

Hesych. Πολυμνήστειον ἄδειν· εἰδός τι μελο-
ποιίας τὸ Πολυμνήστειον. ἦν δὲ Κολοφώνιος
μελοποιὸς ὁ Πολύμνηστος εὐήμερος¹ πάνυ.

Suid. Πολύμνηστος . . . Πολυμνήστεια δὲ
<ᾄσματα Πολυμνήστου ὅς> καὶ αὐτὸς² κωμω-
δεῖται ἐπὶ αἰσχροῦτι. Κρατῖνος· 'Καὶ Πολυ-
μνήστει' αἰεῖδει μουσικὴν τε μανθάνει.'

¹ ms εὐμερής: al. εὐμερής, εὐμελής

² mss αὐτή

LIFE OF POLYMNASTUS

and is said to have greatly increased the three-quarter-tone lowering, and five-quarter-tone raising, of notes in the scale¹

Aristophanes *Knights*: . . . That scoundrel Aripgrades . . . and doing, not singing, the 'Polymnestian' and consorting with Oeonichus. Now whoever is not utterly disgusted by such a man as this, shall never drink out of the same cup as I²

Hesychius *Glossary*: To sing the Polymnestian: This was a kind of musical piece. Polymnestus was a lyric poet of Colophon, of a very merry type

Suidas *Lexicon*: Polymnestus: . . . the Polymnestian are songs of Polymnestus who, like the above, is satirised for his obscenity. Compare Cratinus: 'And learns music and sings the Polymnestian songs.'

¹ the reading is doubtful, but cf. *Mus. Script. Gr.* Janus pp. 301, 302 (= Baccheus 41, 42), and p. 300 (Bacch. 37) where these are said to be features peculiar to the Enharmonic scale. ² cf. Sch. Luc. p. 235 Jacobitz

ΑΛΚΜΑΝΟΣ

Βίος

Suid Ἀλκμάν. Λάκων ἀπὸ Μεσσήας, κατὰ δὲ τὸν Κράτητα πταίοντα Λυδὸς ἐκ Σάρδεων. λυρικός, υἱὸς Δάμαντος, ἡ Τιτάρου. ἦν δὲ ἐπὶ τῆς λζ' ¹ Ὀλυμπιάδος, βασιλεύοντος Λυδῶν Ἀρδυος τοῦ Ἀλυάττου πατρός. καὶ ὢν ἐρωτικὸς πάνυ εὐρετῆς γέγονε τῶν ἐρωτικῶν μελῶν. ἀπὸ οἰκετῶν δέ. ἔγραψε βιβλία σ' μέλη, ² πρῶτος δὲ εἰσήγαγε τὸ μὴ ἑξαμέτροις μελωδεῖν. κέχρηται δὲ Δωρίδι διαλέκτῳ, καθάπερ Λακεδαιμόνιος.³

Ael. V H 12. 50

Vell Pat. 1. 18. 2 Alcmana Lacones falso sibi vindicant.

Anth Pal 7 709 Ἀλεξάνδρου·

Σάρδιες ἀρχαῖαι, πατέρων νομός, εἰ μὲν ἐν ὑμῖν
ἐτρεφόμαν, κερνᾶς ἦν τις ἂν ἡ βακέλας
χρυσοφόρος, ῥήσσω λάλα τύμπανα· νῦν δέ
μοι Ἀλκμάν

οὔνομα καὶ Σπάρτας εἰμὶ πολυτρίποδος,
καὶ Μούσας ἐδάην Ἑλικωνίδας αἶ με τύραννον
θῆκαν καὶ Γύγῳ μείζονα Δασκυλίου.⁴

Ibid. 7. 18 Ἀντιπάτρου Θεσσαλονικέως εἰς
Ἀλκμᾶνα·

¹ mss κζ' ² mss add καὶ Κολυμβώσας ³ mss add ἔστι
δὲ καὶ ἕτερος Ἀλκμάν, εἰς τῶν λυρικῶν, ὃν ἤνεγκεν ἡ Μεσσήνη
⁴ ms τυράννων θ. δυσκύλεω μ. κ. γ.

ALCMAN

LIFE

Suidas Lexicon : Alcman :—A Laconian of Messoa, wrongly called by Crates a Lydian of Sardis. A lyric poet, the son of Damas or, according to some authorities, of Titarus. He flourished in the 37th Olympiad (B.C. 632–629), when Ardys father of Alyattes was king of Lydia. He was of an extremely amorous disposition and the inventor of love-poems, but by birth a slave. He wrote six Books of lyric poems, and was the first to adopt the practice of not accompanying the hexameter with music.¹ Being a Spartan, he uses the Doric dialect.

Aelian Historical Miscellanies [see above on Terpander, p. 27].

Velleius Paterculus Roman History : The Spartan claim to Alcman is false.

Palatine Anthology : Alexander of Aetolia :

Ancient Sardis, abode of my fathers, had I been reared in you I should have been a maund-bearer unto Cybelè or beat prattling tambours as one of her gilded eunuchs ; but instead my name is Alcman and my home Sparta, town of prize-tripods, and the lore I know is of the Muses of Helicon, who have made me a greater king even than Gyges son of Dascylus

The Same : Antipater of Thessalonica on Alcman :

¹ or : 'of singing to the lyre or flute songs whose (chief) metre was not hexameter'?

LYRA GRAECA

Ἀνέρα μὴ πέτρῃ τεκμαίρεο. λιτὸς ὁ τύμβος
ὀφθῆναι, μεγάλου δ' ὅστέα φωτὸς ἔχει.
εἰδήσεις Ἀλκμᾶνα, λύρης ἐλατῆρα Λακαίνης
ἔξοχον, ὃν Μουσέων ἐννέ' ἀριθμὸς ἔχει.¹
κεῖται δ' ἡπείροις διδύμοις ἕρις εἴθ' ὃ γε Λυδός,
εἴτε Λάκων· πολλὰι μητέρες ὕμνοπόλων.

Heracl Pont Pol 2 ὁ Ἀλκμᾶν οἰκετῆς ἦν
'Αγησίδα, εὐφυῆς δὲ ὢν ἐλευθερώθη.

Euseb. Sync 403 14: Ol 42. 2 Ἀλκμᾶν κατὰ
τινας ἐγνωρίζετο.

Ath. 15. 678 b [π. στεφάνων]: θυρεατικοί· οὕτω
καλοῦνται τινες στέφανοι παρὰ Λακεδαιμονίοις,
ὥς φησι Σωσίβιος ἐν τοῖς περὶ Θυσιῶν, ψιλίνους
αὐτοὺς φάσκων νῦν ὀνομάζεσθαι, ὄντας ἐκ φοινί-
κων. φέρειν δὲ αὐτοὺς ὑπόμνημα τῆς ἐν Θυρέᾳ
γενομένης νίκης τοὺς προστάτας τῶν ἀγομένων
χορῶν ἐν τῇ ἑορτῇ ταύτῃ, ὅτε καὶ τὰς Γυμνοπαι-
δίας ἐπιτελοῦσιν. χοροὶ δ' εἰσὶ <γ>, ὁ μὲν πρόσω
παίδων, <ὁ δ' ἐκ δεξιῶν γερόντων>, ὁ δ' ἐξ ἀρι-
στεροῦ ἀνδρῶν,² γυμνῶν ὀρχουμένων καὶ ἀδόντων
Θαλητᾶ καὶ Ἀλκμᾶνος ἄσματα καὶ τοὺς Διону-
σοδότου τοῦ Λάκωνος παιᾶνας.

Arist. H A 557 a 1 [π. φθειριάσεως]: ἐνίοις δὲ
τοῦτο συμβαίνει τῶν ἀνθρώπων νόσημα ὅταν
ὕγρασία πολλὴ ἐν τῷ σώματι ᾗ. καὶ διεφθάρησάν
τινες ἤδη τοῦτον τὸν τρόπον ὥσπερ Ἀλκμᾶνά τέ
φασιν τὸν ποιητὴν καὶ Φερεκύδην τὸν Σύριον.

Paus 3. 15 1 [π. Σπάρτης]: ἔστι δὲ τῆς στοᾶς,
ἣ παρὰ τὸν Πλατανιστᾶν πεποιήται, ταύτης

¹ perh ὅς Μουσέων ἐννέα ῥυθμὸν ἔχει ² suppl Kaib: mss
τὸ μὲν and ἀρίστου

LIFE OF ALCMAN

Judge not the man by the gravestone. The tomb you see is small, but it holds the bones of a great man. You shall know this for Alcman, striker pre-eminent of the Laconian lyre, one possessed of the nine Muses.¹ And twin continents dispute whether he is of Lydia or Laconia; for the mothers of a minstrel are many

Heracleides of Pontus *Constitutions*: Alcman was the slave of Agesidas, but received his freedom because he was a man of parts.²

Eusebius *Chronicle*: Olympiad 42. 2 (B.C. 611): Flourished Alcman, according to some authorities.

Athenaeus *Doctors at Dinner* [on garlands]. 'Thyreatic':—This, according to Sosibius in his tract *On Sacrifices*, is the name of a kind of garland at Sparta, made of palm-leaves, and known nowadays as *psilinos*. These garlands, he says, are worn in memory of the victory at Thyrea by the leaders of the choruses which dance on the festival of that victory, which coincides with the *Gymnopaediae* or Feast of Naked Youths. These choruses are three in number, the youths in front, the old men on the right, and the men on the left; and they dance naked, singing songs by Thaletas and Alcman and the paeans of the Spartan Dionysodotus

Aristotle *History of Animals* [on the *morbus pedicularis*]: Mankind is liable to this disease when the body contains too much moisture, and several victims of it are recorded, notably the poet Alcman and Pheicydes of Syros

Pausanias *Description of Greece* [on Sparta]: Behind the colonnade which runs beside the Grove of Planes

¹ or 'who hath in him the disposition of the nine Muses'

² the names of both his 'fathers,' however, are Greek

ὀπισθεν ἡρῶα, τὸ μὲν Ἀλκίμου, τὸ δὲ Ἐναρ-
σφόρου καὶ ἀφεστηκὸς οὐ πολὺ Δορκέως, τὸ δὲ
ἐπὶ τούτῳ Σεβροῦ· παῖδας δὲ Ἴπποκόωντος
εἶναι λέγουσιν. ἀπὸ δὲ τοῦ Δορκέως κρήνην τὴν
πλησίον τοῦ ἡρώου Δορκείαν, τὸ δὲ χωρίον
τὸ Σέβριον καλοῦσιν ἀπὸ τοῦ Σεβροῦ. τοῦ
Σεβρίου δὲ ἔστιν ἐν δεξιᾷ μνήμα Ἀλκμᾶνος, ὃ
ποιήσαντι ἄσματα οὐδὲν ἐς ἡδονὴν αὐτῶν ἐλυμή-
νατο τῶν Λακώνων ἢ γλῶσσα,¹ ἥκιστα παρεχομένη
τὸ εὐφωνον. Ἐλένης δὲ ἱερὰ καὶ Ἡρακλέους,
τῆς μὲν πλησίον τοῦ τάφου τοῦ Ἀλκμᾶνος, τοῦ
δὲ ἐγγυτάτῳ τοῦ τείχους, ἐν αὐτῷ δὲ ἄγαλμα
Ἡρακλέους ἔστιν ὠπλισμένον· τὸ δὲ σχῆμα τοῦ
ἀγάλματος διὰ τὴν πρὸς Ἴπποκόωντα καὶ τοὺς
παῖδας μαχὴν γενέσθαι λέγουσι.

Ath. 14. 638 e καὶ ὁ τοὺς Εἰλωτας δὲ πεποικῶς
φησιν·

τὰ Στησιχόρου τε καὶ Ἀλκμᾶνος Σιμωνίδου τε
ἀρχαῖον αἰεῖδεν. ὁ δὲ Γνήσιππος ἔστ'
ἀκούειν . . .

Suid Φιλόχορος· . . . ἔγραψεν . . . περὶ
Ἀλκμᾶνος.

Ath. 14 646 a ὁμοίως καὶ Σωσίβιος ἐν τρίτῳ
Περὶ Ἀλκμᾶνος.

Steph Byz. Ἀράξαι· . . ὡς Ἀλέξανδρος Κορ-
νήλιος ἐν τῷ περὶ Τῶν παρ' Ἀλκμᾶνι Τοπικῶς
Εἰρημένων.

Heph 138 π. Σημείων· ἡ δὲ διπλὴ ἢ ἕξω
βλέπουσα παρὰ μὲν τοῖς κωμικοῖς καὶ τοῖς
τραγικοῖς ἔστι πολλή, παρὰ δὲ τοῖς λυρικοῖς
σπανία· παρὰ Ἀλκμᾶνι γοῦν εὐρίσκεται· γράφας

LIFE OF ALCMAN

there are shrines of Alcimus and Enarsphorus and, close by, one of Dorceus, and adjoining this again one of Sebrus, all of whom are said to have been sons of Hippocoon. The spring near one of them is called Dorceian after Dorceus, and the plot near another, Sebrian after Sebrus. On the right of this plot is a monument to Alcman 'whose poems were not made the less sweet because he used the tongue of Spaita,' a dialect not too euphonious. The temples of Helen and Heracles lie the one near the tomb of Alcman, the other close to the wall. In the latter there is a statue of Heracles aimed, this form being due, it is said, to the fight he had with Hippocoon and his sons.

Athenaeus *Doctors at Dinner*: The author of the comedy called *The Helots* says: 'It is old-fashioned to sing Stesichorus, or Alcman, or Simonides. We can listen to Gnesippus . . .'

Suidas *Lexicon*. Philochorus . . . wrote . . . a treatise on Alcman.

Athenaeus *Doctors at Dinner*: Similarly Sosibius in the 3rd Book of his *Treatise on Alcman*.

Stephanus of Byzantium *Lexicon*. . . as Alexander Cornelius says in his tract *On the Topical Allusions of Alcman*.

Hephaestion *On Graphical Signs*: The outward-looking diplè (>) is frequent in the works of the comic and tragic writers, but unusual in those of the lyrists. It occurs in Alcman, who in writing a poem

¹ apparently the inser ιαν 'Αλκμᾶνος τόδε σᾶμα τῷ (or μᾶμα τόδ' 'Αλκμαίωνος ᾗ) ᾠσματα ποιήσαντι | οὐδὲν ἐς ἄδοσύναν λυμάνατο γλωῶσσα Λακῶνων, but it would hardly be contemporary with A (cf c g A P 7 3)

LYRA GRAECA

γὰρ ἐκεῖνος δεκατεσσάρων στροφῶν ᾄσμα¹ τὸ μὲν ἡμῖσιν τοῦ αὐτοῦ μέτρου ἐποίησεν ἐπτάστροφον, τὸ δὲ ἡμῖσιν ἑτέρου· καὶ διὰ τοῦτο ἐπὶ ταῖς ἐπτά στροφαῖς ταῖς ἑτέραις τίθεται ἡ διπλὴ σημαίνουσα τὸ μεταβολικῶς τὸ ᾄσμα γεγράφθαι.

ΑΛΚΜΑΝΟΣ

ΜΕΛΩΝ Α' καὶ Β'

ΠΑΡΘΕΝΕΙΩΝ

1

Sch. Clem Al 4 107 Klotz Ἴπποκόων τις ἐγένετο Λακεδαιμόνιος, οἷο υἱὸς ἀπὸ τοῦ πατρὸς λεγόμενοι Ἴππορωαντίδαι ἐφόνευσαν τὸν Δικυμνίου υἱὸν Οἰωνὸν ὀνόματι, συνόντα τῷ Ἡρακλεῖ, ἀγανακτήσαντες ἐπὶ τῷ πεφονεύσθαι ὑπ' αὐτοῦ κύνα αὐτῶν καὶ δὴ ἀγανακτήσας ἐπὶ τούτοις ὁ Ἡρακλῆς πόλεμον συγκροτεῖ κατ' αὐτῶν καὶ πολλοὺς ἀναιρεῖ, ὅτε καὶ αὐτὸς τὴν χεῖρα ἐπλήγη μέμνηται καὶ Ἀλκμάν ἐν α'.

Maquette Papyrus²:

.³
[.]⁴ Πῶλυδεύκης.
[οὐκ ἐγὼ]ν Λύκαιφον⁵ ἐν καμοῖσιν ἀλέγω,
[ἀλλ' Ἐνα]ρσφόρον τε καὶ Σέβρον ποδώκη

¹ mss ᾄσματα ὧν ² the new readings come of a detailed study of an excellent photograph and of a revision in the light of a still better one, kindly sent me by the Bibliothèque Nationale in 1913 and 1914 I regret that I have not yet been able to confirm them by the actual papyrus ³ half of the first strophe, and prob one or more whole strophes before it, missing ⁴ I have tested

ALCMAN

of fourteen stanzas made the first seven alike of one metrie, and the rest alike of another; in these the diplè is placed where the second part begins, to indicate that the poem is written in two different metres

See also *A P.* 7. 19, *Plin. N.H.* 11. 112, *Plut. Sulla* 36, *Christod. Ecphr.* 395, *Hesych.* κλεψιάμβρος.

THE POEMS OF ALCMAN

BOOKS I AND II

MAIDEN-SONGS

1

Scholast on Clement of Alexandria: There was a Spartan called Hippocoon whose sons, called after him the Hippocoonitids, killed in anger Oeonus son of Licymnius, a companion of Heracles, because he had killed a dog of theirs. Heracles' revenge was to levy war upon them, and he killed many of them and was wounded in the hand himself. The story is told by Alcmán in his first Book.

From a First-Century Papyrus:

. . . . Polydeuces.¹ Among the slain 'tis
true I cannot reckon Lycaeus, but both Enarsphorus
I can and the swift Sebrus, Alcimus the mighty and

¹ Heracles was aided by Tyndareus and the Dioscuri

the suggestions of Egger and others for filling these gaps ll 1-34 by tracing letter-groups on photographs of the extant parts, l. 6, which is quoted in *Cram A O*, giving the length, cf *Paus.* 3 15 1 (above), *Apollod. Bibl.* 3 10 5. 1 1 no suggestion fits: 1 7 Jur but without authority (must begin with a vowel) ⁵ so pap cf. *πρώφοιες* fr. 36

LYRA GRAECA

[Ἄλκιμό]ν τε τὸν βιατὰν
 5 [Ἰππόσ]ων τε τὸν κορυστὰν
 Εὐτείχη τε Φάνακτά¹ τ' Ἀρήιον
 [Ἄκμον]ά τ' ἔξοχον ἡμισίων.

[ἦ Σκαῖφο]ν τὸν ἀγρόταν
 [στρατῶ] μέγαν Εὐρυτόν τε
 10 [Ἄρεος ἀ]ν πώρῳ κλόνον
 [Ἄλκων]ά τε τὼς ἀρίστως
 [ἡρώων]² παρήσομες ;
 [κράτησ]ε γὰρ Αἴσα παντῶν
 [καὶ Πόρο]ς γεραϊτάτοι
 15 [σιῶν ἀπ]έδιλος ἀλκά.
 [μήτις ἀν]θρώπων ἐς ὠρανὸν ποτήσθω,
 [μηδὲ π]ηρήτω γάμεν τὰν Ἀφροδίταν
 [τὰν Πάφω F]άνασσαν ἢ τιν'
 [ἀργυρεῖδ]η παῖδα Πόρκω
 20 [εἰναλίω Χά]ριτες δὲ Διὸς δόμον
 [ἱερὸν ἔχοι]σιν ἐρογλεφάροι.

. . .]τάτοι
 . . .]γα³ δαίμων
 . . .]. φίλοις
 25 . . .δ]ῶκε δῶρα
 . . .ἀ]λγαρέον
 . . .]ώλεσ' ἥβα
 . . .]χρόνον
 . . .μ]αταῖᾱς
 30 . . .]έβα· τῶν δ' ἄλλος ἰῶ
 [ἔφθιτ ἄλλος αὖτε]⁴ μαρμάρῳ μυλάκρῳ
 [ἔστ' ἅπαντας εἰ]λεν Ἄιδας.
 [τοὶ σφεαῖσι Κᾶρᾱ]ς αὐτοὶ

ALCMAN

Hippothous the helmeted, Euteiches and chieftain
 Areius, and [Acmon] noblest of demigods And
 shall we pass Scaeus by, that was so great a captain
 of the host, and Eurytus and Alcon that were
 supremest of heroes in the tumult of the battle-
 mellay? Not so; vanquished were they all by the
 eldest of Gods, to wit by Destiny and Device, and
 their strength had not so much as a shoe to her
 foot. Nay, mortal man may not go soaring to the
 heavens, nor seek to wed the Queen of Paphos or
 to wive any silver-shining daughter of Porcus¹ of
 the sea; inviolate also is that chamber of Zeus where
 dwell the Graces whose eyes look love²

.

. . . . went; and they perished one of them
 by an arrow and another by a millstone of hard rock,
 till one and all were had to Hell These by their
 own folly did seek them their dooms, and their evil

¹ Nereus ² the mutilated strophe prob described
 the war of the Giants against Heaven

¹ pap. *Φανακτά* ² pap prob *ἡρώων* ³ less prob. *τα*
⁴ gap too wide 31-34 for quite certain restoration

LYRA GRAECA

[ἀφραδίαισιν ἔπε]’σπον, ἄλαστα δὲ
35 ἔργα πάσον κακὰ μησαμένοι.

ἔστι τις σιῶν τίσις·
ὁ δ’ ὄλβιος ὅστις εὐφρων
ἀμέραν διαπλέκει
ἄκλαυστος. ἐγὼν δ’ αἰίδω
40 Ἀγιδῶς τὸ φῶς· ὁρῶ
F’ ὥτ’ ¹ ἄλιον ὄνπερ ἄμιν
Ἀγιδὼ μαρτύρεται
φαίνην· ἐμὲ δ’ οὐτ’ ἐπαίνειν ²
οὔτε μωμέσθαι νιν ³ ἃ κλευνὰ χοραγὸς
45 οὐδ’ ἀμῶς ἐῆ· δοκεῖ τ’ ἄρ’ εἶμεν αὐτὰ
ἐκπρέπης τῶς ὥπερ αἴ τις
ἐν δρόσοις στάσειεν ἵππον
παγὸν ἀφεθλοφόρου ⁴ καναχάποδα
ταῖς ἐπιπετριδίω ⁵ ὀνάγρων.

50 ἦ οὐχ ὄρης ; ὁ μὲν κέλης
Ἐνετικός· ἃ δὲ χαίτα
τᾶς ἐμᾶς ἀνεψιᾶς
Ἀγησιχόρας ἐπανθεῖ
χρυσὸς ὥτ’ ⁶ ἀκήρατος·
55 τό τ’ ἀργύριον πρόσωπον
διαφάδαν τί τοι λέγω ;
Ἀγησιχόρα μὲν αὐτα. ⁷
ἃ δὲ δευτέρα πεδ’ Ἀγιδῶν τὸ Φεῖδος
ἵππος Εἰβηνῶ Κολαξαῖος δραμεῖται·
60 ταὶ πελειάδες γὰρ ἄμιν
Ὀρθία φάρος ⁸ φεροίσαις

¹ pap. εἰσιτ ² pap. ἐπὴν ἐν ³ pap. νιν· ⁴ pap. αεθλ
⁵ E pap., Sch., and E.M. ἐν βοτοῖς, τῶν ὑποπετριδίω, and

ALCMAN

imaginations brought them into suffering never to be forgot

Verily there is a vengeance from on high, and happy he that weaveth merrily one day's weft without a tear. And so, as for me, I¹ sing now of the light that is Agido's. Bright I see it as the very sun's which the same Agido now invoceth to shine upon us². And yet neither praise nor blame can I give at all to such as she without offence to our splendid leader, who herself appeareth as pre-eminent as would a well-knit steed of ringing hoof that overcometh in the race, if he were set among the offspring of the wild-ass of the rocks.

See you not first that the courser is of Enetic blood, and secondly that the tresses that bloom upon my cousin Hagesichora⁴ are like the purest gold³ and as for her silvern face, how shall I put it you in express words? Such is Hagesichora; and yet she whose beauty shall run second not unto hers but unto Agido's, shall run as courser Colaxaeon to pure Ibenian-bred, for as we bear along her robe to Orthia, these our Doves⁵ rise to fight for us⁶.

¹ each of the performers ² the invocation was prob part of the ritual and took place in dumb-show as these words were sung ³ i. e. horses ⁴ she takes her nickname from her position as Choir-leader, Agido being second in command, it was prob part of the ritual that the dancers should be cousins (cf. Pind. *Parth.*, Procl. ap. Phot. *Bibl.* 239) ⁵ the leader and her second were apparently called, and perhaps dressed as, doves; this was also the name of the constellation of the Pleiades, Orthia (later Artemis Orthia) was a bird-goddess ⁶ against the competing choruses

ὀνείρων, but see vol. ii pref. (*Camb. Philol. Soc. Proc.* 1922 p. 14) ⁶ pap. []s ⁷ pap. *ἄντα* ⁸ *ορθία* Sch : text *ορθρίαι* : pap. *φάρος*. Hdn. π. *μον. λέξ.* 36 31 *φάρος*

LYRA GRAECA

- νύκτα δι' ἀμβροσίαν ἄτε Σήριον
 ἄστρον ἀφειρομέναι ¹ μάχονται.
 οὔτε ² γάρ τι πορφύρας
 65 τόσσος κόρος ὥτ' ἀμύναι ³
 οὔτε ποικίλος δράκων
 παγχρύσιος, οὐδὲ μίτρα
 Λυδία νεανίδων
 ἱανογλεφάρων ἄγαλμα·
 70 οὐδὲ ταῖ Ναννώς κόμαι,
 ἀλλ' οὐδ' Ἀρέτα σιειδής,
 οὐδὲ Συλακίς τε καὶ Κλεησισήρα·
 οὐδ' ἐς Αἰνησιμβρότας ἐνθοίσα φασεῖς·
 ἄσταφίς τέ μοι γένοιτο
 75 καὶ ποτιγλέποι ⁴ Φίλυλλα
 Δαμαρέτα τ' ἐρατά τε Ξιανθεμῖς,
 ἀλλ' Ἀγησιχόρα με τηρεῖ.
 οὐ γὰρ ἄ καλλίσφυρος
 Ἀγησιχόρα πᾶρ' αὐτεῖ, ⁵
 80 Ἀγιδοῖ τ' ἔκταρ μένει
 Θωστήριά τ' ἄμ' ἐπαινεῖ ;
 ἀλλὰ τᾶν ἀράς, σιοί,
 δέξασθε· σιῶν γὰρ ἕνα.
 καὶ τέλος μάλ' ἐς τάφος
 85 εἴποιμί κ'· ἐγὼν μὲν αὐτὰ
 παρσένος μάταν ἀπὸ θράνω λέλακα
 γλαύξ· ἐγὼν δὲ τᾶ μὲν Ἀώτι μαλίστα
 ἀνδάνην ἐρῶ· πόνων γὰρ
 ἄμιν ἰάτωρ ἔγεντο·
 90 ἔξ Ἀγησιχόρας δὲ νεάνιδες
 [ἱρ]ήνας ἐράτας ἐπέβαν·
 [ῶ]τε ⁶ γὰρ σσηρ[αφόρ]ῳ ⁷

¹ pap σιριον (first i erased) ἄσ αυειρ.

² pap. ουτι

³ pap.

ALCMAN.

amid the ambrosial night not as those heavenly Doves but brighter, aye even as Sirius himself.

For neither is abundance of purple defence enough,¹ nor speckled snake of pure gold, nor the Lydian wimple that adorns the sweet and soft-eyed maid, nor yet the tresses of our Nanno, nay nor Areta the goddess-like, nor Thylacis and Cleesithera, nor again shalt thou go to Aenesimbrota's and say 'Give me Astaphis and let me see Phyllyla, and Damareta and the lovely Ianthemis,' there is no need of that, for I am safe² with Hagesichora.

For is not the fair-ankled Hagesichora here present and abideth hard by Agido to commend our Thosteria³? Then O receive their prayers, ye Gods, for to the Gods belongeth the accomplishment. And for the end of my song I will tell you a passing strange thing. My own singing hath been nought; I that am a gul have yet shrieked like a very owl from the housetop—albeit 'tis the same girl's desire to please Aotis⁴ so far as in her lies, seeing the Goddess is the healer of our woe⁵—; 'tis Hagesichora's doing, hers alone, that the maidens have attained the longed-for peace⁶.

For 'tis true the others have run well beside her

¹ this strophe names the chorus and their teacher, and describes their dress ² from defeat in the competition
³ the festival of Orthia, of which this song and dance was part of the ritual ⁴ (the a is long) epithet of Orthia prob. meaning 'dawn-goddess,' cf. the invocation of the sun mentioned l. 41, the procession seems to have taken place at daybreak ⁵ the ritual was to avert or thank ⁶ either a modest way of describing their expected victory, or ref. to the object of the ritual (thanksgiving after war?)

ἁσταμύνοι ⁴ παρ ποτιβλεποι ⁵ παρ. πὰρ' αὐτεῖ ⁶ παρ.]στε ⁷ the brackets 92-101 mark very faint and uncertain traces

LYRA GRAECA

α[ύ]τῳς ἔδ[ραν ἵκταρ ἄλλαι],
 τῷ¹ κυβερνά[τ]α δ' ἔχεν
 95 κῆν ναί² μα[κράν ὄπ]α χ[ρή·]
 ἃ δὲ τᾶν Σηρη[νί]δων
 ἀοιδότερα μὲν [οὐ]χί·
 σιαὶ γάρ· ἀν[θρώπων δέ νιν]
 παίδων ἀέρ[αιμ' ὕπερθ]ι·³
 100 φθέγγεται δ' [ἄρ' ὦτ' ἐπὶ] Ξάνθῳ ῥοαῖσι
 κύκνος· ἃ δ' ἐ[πὶ σχερ]ῶ ξανθᾷ κομίσκα⁴

2 A-C εἰς Διοσκούρους

Steph Byz s 'Ερυσίχη πόλις 'Ακαρνανίας . . . τὸ ἔθνικόν 'Ερυσίχαιος, περὶ οὗ πολλὸς λόγος τοῖς ἀρχαίοις δ τεχνικὸς γάρ φησιν ὅτι σεσημειώται τὸ 'Ερυσίχαιος προπαροξυνόμενον ἐν τοῖς ἔθνικοις μήποτε οὖν τὸ χαῖον ἐγκλείσθαι, ὃ ἐστὶν ἡ βουκολικὴ ῥάβδος, καὶ τὸν ἐρύσω μέλλοντα διχῶς οὖν ἔσται, ὡς ἐστὶ δῆλον, παρ' Ἀλκμᾶνι ἐν ἀρχῇ τοῦ δευτέρου τῶν Παρθενείων ᾠσμάτων φησὶ γάρ·

οὐκ εἰς ἀνὴρ ἄγροικος⁵ οὐδὲ
 σκαιὸς οὐδὲ παράσυφός τις⁶
 οὐδὲ Θέσσαλος γένος
 οὐδ' 'Ερυσίχαιος οὐδὲ ποιμήν,
 ἀλλὰ Σαρδίῳν ἀπ' ἀκράν.

εἰ γὰρ τῷ Θεσσαλὸς γένος συναπτέον, ἔθνικόν ἐστι καὶ προπερισπάσθω 'Ηρωδιανὸς ἐν ταῖς Καθόλου Προσωδαῖαις καὶ Πτολεμαῖος ἔφη Εἰ δὲ τῷ οὐδὲ ποιμήν συνάψει τις λέγων 'οὐδ' ἐρυσίχαιος οὐδὲ ποιμήν,' πρόδηλον ὡς προπαροξυνθήσεται καὶ δηλοῖ τὸν βουκόλον ἢ τὸν αἰπόλον, πρὸς δ τὸ ποιμήν ἀρμόδιον ἐπαχθήσεται.

¹ pap corrects to ται bec Hages is fem. ² pap ν ἀι
³ aor. of αἶρω cf Hesych ἀέρης ἄρης, βαστάσης, Sa 148 3:
 for -θι cf Alc. 122 10 ἄγι ⁴ a coronis or dividing-mark
 on the edge of the lost fourth column shows that there were
 4 lines more to the poem ⁵ so Chrys. ἀποφ 21 quoting
 1 l. mss here ἄγριος ⁶ E, cf. παράκοιτος, παράσιτος: mss
 παρὰ σοφοῖσιν: B sugg παρὰ σύφοισι

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even as horses beside the trace-horse, but here as on shipboard the steersman must needs have a good loud voice, and Hagesichora—she may not outsing the Sirens, for they are Gods, but I would set her higher than any child of human breed. Aye, she sings like a very swan beside the yellow streams of Xanthus, and she that cometh next to that knot of yellow hair . . .¹

2 A-C TO THE DIOSCURI

Stephanus of Byzantium *Lexicon*: Erysichè: A city of Acarnania . . . its adjective is 'Ερυσίχαιος 'Erysichaeon,' about which there is much discussion in the old writers. For Herodian says that 'Ερυσίχαιος is marked in our texts because it is accented propaloxytone though an ethnic adjective, and perhaps therefore it really contains χαιος 'a cowherd's staff' and the future of ἐρύω 'to draw'. It will be ambiguous then, as is clear, in Alcman near the beginning of the second of his *Maiden-Songs*, where he says:

No boor art thou nor a lubber, nor yet a tender of sties, nay nor Thessalian-born, nor Erysichaeon (or drag-staff), nor a keeper of sheep, but a man of highest Saïdis

"For if it is to be joined with 'Thessalian-born' it is an ethnic adjective and should be accented circumflex on the penultimate"—thus Herodian, in his *Universal Prosody*, and Ptolemaeus "but if it is connected with 'a keeper of sheep,' it is obvious that the accent should be acute on the last but two, and that it means 'cowherd' or 'goatherd,' an appellation which is properly followed by 'keeper of sheep.'"²

¹ the yellow streams of X are her own hair which is called golden above (l 53), the pap breaks off as we begin a final ref to Agido with an explanation of the jest; A follows H. in the processional dance ² cf Sch. Ap Rh 4. 972, Str. 10. 460 ('Ερυσ. glossed Καλυδώνιος)

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2 B

Hdn π. σχήμ 61 Ἀλκμανικὸν σχῆμα τὸ μεσάζον τὴν ἐπαλλήλων ὀνομάτων¹ θέσιν πληθυντικοῖς ἢ δυικοῖς ὀνόμασιν ἢ ῥήμασι τέσσαρα δὲ παρὰ τῷ ποιητῇ τοιαῦτα . . . πλεονάζει δὲ τοῦτο τὸ σχῆμα παρ' Ἀλκμᾶνι τῷ λυρικῷ, ὅθι καὶ Ἀλκμανικὸν ὠνόμασται εὐθὺς γοῦν ἐν τῇ δευτέρᾳ ᾧδῇ παρείληπται

Κάστορ τε πώλων ὠκέων δαμάντορ' ἱππότα
σοφῶ
καὶ Πολλυδεύκες κυδρὲ²

2 C

Heph. 3 [π μακρῶν θέσει]· ἤτοι γὰρ λήξει εἰς δύο σύμφωνα, οἶον . . . καί·

καὶ κῆνος ἐν σάλεσσι πολλοῖς κήμενος μακαρς
ἀνὴρ³

3—7 εἰς Διοσκούρους (ἢ εἰς Δία Λυκαῖον)

Sch. Bern Verg G 3 89 [Talis Amyclaei domitus Pollucis habenis | Cyllarus] . . . equos a Neptuno Iunoni datos Alcmān lyricus dicit Cyllarium et Xanthum, quorum Polluci Cyllarum, Xanthum fratri eius concessum esse.

4

Ael H A. 12 3 Ὀμήρῳ μὲν οὖν φωνὴν Ξάνθῳ τῷ ἵππῳ δόντι συγγνώμην νέμειν ἄξιον· ποιητὴς γὰρ καὶ Ἀλκμᾶν δὲ μιμούμενος ἐν τοῖς τοιοῦτοις Ὀμηρον οὐκ ἂν φέροιτο αἰτίαν

¹ mss ὀνομ. ἢ ῥημάτων ² Κάστορ τε E: mss Κάστορε· B Κάστωρ τε ὠκέων Sch Pind. ταχέων δαμάντορε E mss -τορες or -τῆρες· Sch. Oδ ἐλατῆρες, Eust ἐλατῆρε, Sch. Pind. δματῆρες Πολλυδεύκες E: mss Πολυδεύκεις, -ης: B

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2 B

Herodian *on Grammatical Figures*. The Alcmænic 'figure' is that whereby plural or dual nouns¹ or verbs are placed between singular nouns which go together. It occurs four times in Homer . . . ; but it is more frequent in the lyric poet Alcman, whence its name. One has only to go as far as his second ode to find:

O Castor—ye tamers of swift steeds, ye skilful horsemen—and noble Polydeuces²

2 C

Hephaestion *Handbook of Metre* [on syllables long by position]. For either the word will end in two consonants, for instance . . . and μάκαρς 'blessed,' in this.

And reclining yonder in manifold content among the Blest . . .³

3-7 TO THE DIOSCURI (or TO LYCAEAN ZEUS)

Scholiast on Virgil [Such was Cyllarus when he bent to the rein of Pollux] . . . According to the lyric poet Alcman, the horses given by Neptune to Juno were named Cyllarus (or Bowlegs) and Xanthus (or Bayard), Cyllarus being given to Pollux and Xanthus to his brother

4

Aelian *On Animals*: Homer, being a poet, deserves our pardon for giving the horse Xanthus speech; and Alcman should not be blamed for imitating Homer in such matters

¹ includes adjectives ² cf. Sch. Pind *P* 4. 318, Sch. *Od* 10 513, Eust. *Od.* 1667 34 ³ ref to Heracles
cf. Apoll. *Protr.* 335b (Ἀλκμάν)

Πωλυδεύκης κυδρὲ *Æ*: mss nom ³ σάλεσσι mss σάλεσιν
κήμενος *Æ*: mss κείμενος, ἥμενος πολλοῖς Heph. om

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5

Paus 1. 41 5 [π Ἀλκάθου] Ἀλκμᾶν ποιήσας ἄσμα ἐς τοὺς Διοσκόρους ὥς Ἀφίδνας¹ ἔλοιεν καὶ τὴν Θησέως ἀγάγοιεν μητέρα αἰχμάλωτον, ὕμῳς Θησέα φησὶν αὐτὸν ἀπεῖναι.

6

Hesych.

Ἀσανέων πόλιν . . .

τὰς Αφίδνας.

7

Paus 3 26 2 [π Πέφνου] Θαλαμῶν δὲ ἀπέχει σταδίους ἔκκοσιν ὀνομαζομένη Πέφνος ἐπὶ θαλάσσῃ, προκείται δὲ νησὶς πέτρας τῶν μεγάλων οὐ μείζων, Πέφνος καὶ ταύτῃ τὸ ὄνομα τεχθῆναι δὲ ἐνταῦθα τοὺς Διοσκόρους φασὶν οἱ Θαλαμᾶται τοῦτα μὲν δὴ καὶ Ἀλκμᾶνα ἐν ἄσματι οἶδα εἰπόντα, τραφῆναι δὲ οὐκέτι ἐν τῇ Πέφνῳ φασὶν αὐτοὺς, ἀλλ' Ἑρμῆν τὸν ἐς Πελλάναν κομίσαντα εἶναι.

8—15 εἰς Δία Λυκαῖον

Max Plan ad Herm *Rh Gr.* Walz 5 510 στροφή καὶ ἀντί-στροφος καὶ ἐμφθὸς συστήματα μέτρων ἐστὶν ἐν λυρικοῖς ποιήμασιν· ἡ μὲν οὖν στροφή ἐστὶν ἡ πρώτη τιθεμένη περίοδος ἐκ δύο ἢ πλείονων κῶλων ὁμοίων ἢ ἀνομοίων συγκειμένη, ὥς παρὰ Ἀλκμᾶνι (43) αὕτη γὰρ ἡ στροφή ἐκ τριῶν ἐστὶ κῶλων δακτυλικῶν ἰσομέτρων συγκειμένη ἐξ ἀνομοίων δὲ ὥς τόδε·

Μῶσ' ἄγε, Μῶσα λίγεια πολυμμελὲς
αἰενάοιδε,² μέλος
νεοχμὸν ἄρχε παρσένοις αἰίδεν.

¹ mss Ἀθήνας

² B: mss αἰεὶ δὲ, αἰεὶν αἰεῖδε, αἰεὶν αἰεῖδε

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5

Pausanias *Description of Greece* [on Alcahous] · Alcman in a song to the Dioscuri tells us how they seized Aphidnae and took prisoner the mother of Theseus, but says that Theseus himself was not there ¹

6

Hesychius *Glossary* :

City of the Athenians :

that is, Aphidnae.

7

Pausanias *Description of Greece* [on Pephus]. Twenty furlongs from Thalamae there is a place on the sea called Pephus, off which there stands a pile of rock of some considerable size, known by the same name. This according to the people of Thalamae was the birthplace of the Dioscuri, and their testimony, I know, agrees with that of a song of Alcman's; but they say that though born they were not bred there, and that it was Hermes who carried them to Pellana

8-15 TO LYCAEAN ZEUS

Maximus Planudes *On Hermogenes* · The metrical systems of lyric poetry consist of strophe, antistrophe and epode. Of these the strophe comes first, and consists of two or more similar or dissimilar lines, as in this of Alcman (43), where it is composed of three dactylic lines of the same metre, and in this, where it is made up of unlike lines ·

Hither, Muse, sweet clear Muse of the many tunes and everlasting song, and begin a new lay for maids to sing ²

¹ of Sch. II 3 242 ² cf. *EM* 589 47, *Apoll. Synt.* 1. 4, *Erotian* 99. 2 (Ἀλκμάν ἐν ᾧ μελῶν), *Prisc. Metr. Ter* 2. 428 Keil (*Alcman in primo*), *Him Or* 5. 3

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9

Vita Aiatu Buhle 2 437 ἀγνοοῦσι δὲ ὅτι καὶ Πίνδαρος κατε-
χρήσατο τῷ ἔπει τούτῳ λέγων· “Ὁθενπερ καὶ Ὀμηρίδαι ἄρχονται,
Διὸς ἐκ προοιμίου· καὶ Ἀλκμάν

. ἐγώνυγα δ' αἰείσομαι
ἐκ Διὸς ἀρχομένα.¹

10

Apoll. Pron 109 23 πλείστα γοῦν ἔστι παρ' ἑτέροις εὐρεῖν
σφέτερον πατέρα ἀντὶ τοῦ ὑμέτερον . καὶ πάλιν παρ' αὐτῷ
ἀντὶ τοῦ σφωϊτερον Ἀλκμάν

ὑμέ τε καὶ σφετέρως
ἵππων . . .

11

Sch. Eur. Tiro 210 οἰκητήριόν φασι τὰς Θεράπνας τῶν Διοσ-
κούρων παρ' ὅσον ὑπὸ τὴν γῆν τῆς Θεράπνης εἶναι λέγονται
ἀποθανόντες,² ὥς Ἀλκμάν φησιν.

¹ Valck. -B. mss ἐγὼ δὲ αἰεί σοι με ἐκ Δ ἀρχόμενα ² mss
ζῶντες

¹ *Nem 2 1* ² the feminine shows the song was sung by
girls (cf fr 8) ³ prob the Dioscuri, mention of whom
seems to have been added to this hymn at the request of

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9^a

Life of Aratus: They are unaware that Pindar, too, made use of this line, saying 'Where the children of Homer also do begin, to wit the proem unto Zeus,'¹ and Alcman

But of this song of mine the beginning shall be Zeus.²

10

Apollonius *The Pronouns*: This is often found among other writers; for instance, σφέτερον πατέρα instead of ὑμέτερον πατέρα, 'your father' . . . and again in the same author [Hesiod] σφέτερον is used for σφωϊτερον, Alcman says:

Ye³ and your horses

11

Scholast on Euripides *Trojan Women*: They call Therapnae the dwelling of the Dioscuri because they are said to be beneath the land of Therapne when they are dead, as Alcman says.

the Spartans when A passed through Sparta on his way with the poem to the temple of Lycaean Zeus in Arcadia; cf. Him *l.c.* ¹ cf Maass *Comm. Arat. Rel. Ach.* 82, Anon 1 91

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12, 13

Prisc *Met. Ter* 3. 428 Keil. Aloman autem in primo catalecticum trimetrum fecit habentem in quarto loco modo iambum modo spondeum, sic [—fr. 8 l. 3, *then*—]

καὶ ναὸς ἄγνους¹ εὐπύργω Σεράπνας,

hic quarto loco spondeum habet. Similiter

χερσόνδε κωφὸν ἐν φύκεσσι πιτνεῖ

quarto loco spondeum posuit, nam φν producitur . . .

14

Aristid. 2. 508 π. τοῦ Παραφθέγματος* ἀκούεις δὲ καὶ τοῦ Λάκωνος λέγοντος εἰς αὐτόν τε καὶ τὸν χορόν 'Α Μῶσα κ.τ.λ. . . προστίθει δὲ κἀκεῖνο, ὅτι αὐτῆς τῆς Μούσης δεηθεὶς κατ' ἀρχὰς ὁ ποιητής, ἴν' ἐνεργὸς ὑπ' αὐτῆς γένοιτο, εἶτα ὥσπερ ἐξέστη καὶ φησιν ὅτι τοῦτο ἐκεῖνο <δ> χορὸς αὐτὸς ἀντὶ τῆς Μούσης πεποιήκε²

ἃ Μῶσα κέκλαγ', ἃ λίγεια Σειρήν³
^{e g} ἄλλὰ νιν οὐκ ἄρ' ἔδευε⁵ καλὴν ἐμέ,
 τῷ Φόπα, παρθενικαί,
 ὕμμες τοσαύταν ἐμπεπνεύκατ' αὐταί.⁶

15

Sch. Ap Rh 1 146 [Αἰτωλὶς . . . Λήδη] Φερεκύδης δὲ ἐν τῇ β' ἐκ Λαοφόντης τῆς Πλευρώνας Λήδαν καὶ Ἀλθαίαν Θεστίῳ γενέσθαι φησὶν ὅτι δὲ Γλαύκου ἐστὶ καὶ Ἀλκμάν⁷ αἰνίττεται λέγων

. . . τὼς τέκε <Φοι> θυγάτηρ
 Γλαύκου μάκαιρα⁸

¹ Herm. -B mss ἄγνῶς ² E. mss γεγένηται ³ κέκλαγ'
 ἃ Welck. -B mss κελήγη or -ει ⁴ E: cf Hes *Th.* 31
⁵ cf Sa 2. 15 ἐπιδύφην ⁶ cf 1 95 ⁷ B: mss Ἀλθαίας
 from above ⁸ suppl B

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12, 13

Priscian *Metres of Terence* Moreover Alcman in his first book has a catalectic trimeter sometimes with and sometimes without an iambus in the fourth foot thus [— *frag.* S. l 3, then —]

. . . And the temple pure of towered Therapnae ;¹
here he has a spondee in the fourth foot. Similarly :

. . . Falleth dumb upon the shore among the
tangle ,²

here, too, he has given the fourth foot a spondee, for the first syllable of *φύκεσσι* is long

14

Aristides *On the Extemporised Addition*³: You hear the Laconian, too, saying to himself and the chorus 'The Muse' etc , note also that having at the outset asked the Muse herself to inspire him, he then seems to change about and says that the chorus who is singing the song has itself done this instead of the Muse.

The Muse crieth aloud, that Suen clear and
e g sweet But I had no need, it seems, to invoke
| her aid, seeing that you yourselves, ye maidens,
| have inspired me with so loud a voice.

15

Scholast on Apollonius of Rhodes *Argonautica* [Aetolian Leda] It is true that Pherecydes says in his second Book that Leda and Althaea were daughters of Thestius by Lao-phontè daughter of Pleuron; but that Leda was daughter of Glaucus is implied by Alcman thus

. . . his sons by the blessed daughter of Glaucus

¹ cf Harp 151 14 (Ἄλκμαν ἐν δ), Phot and Suid *Θεράπναι*, Paus 3 20 1, Sch. Pind I 4 3, Steph Byz. *Θεράπναι*
² the calm sea ³ to a written speech of his own

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16 εἰς Ἡραν¹

Ath 15. 680f [π. ἐλιχρύσου]* μνημονεύει αὐτοῦ Ἀλκμᾶν ἐν τούτοις·

καὶ τὴν εὐχομαι φέροισα²
τόνδ' ἐλιχρύσω πυλεῶνα
κῆράτω κυπαίρω.³

17-23 εἰς Ἀρτεμιν

E.M. Vet. Millei Misc. 263 ῥύτειρα·

Ἀρταμι, ῥύτειρα τόξων⁴

18

Apoll *Pron.* 75. 12 ἡ σέο καταβάλλει τὸ σ εἰς τὸ τ παρὰ Δωριεῦσιν. Ἀλκμᾶν·

Ἐμὲ Λατοίδα τέο θ' ἀγεόχορον⁵

19

Sch II 21. 485 περιάπτεται γὰρ νεβρίδας, Ἀλκμᾶν·

ἐπαμμένα πέρι⁶ δέρματα θηρῶν

20

EM 486 39 καλά· τὸ καλά παρ' Ἀλκμᾶνι καλλὰ ἐστίν, ἴον

καλλὰ μελισδομένα

¹ Ath 15 678a ² τὴν B: mss τιν' ³ πυλεῶνα κῆρ. Boiss: mss πιλεω ἀκηράτων κυπαίρω Welck, cf Eust. *Od.* 1648 7 mss κυπέρω ⁴ B *Adesp.* 46b ⁵ i.e. ἀγιόχορον *E.* mss δ' ἀχοσχορον ⁶ B-E: mss ἐπάμεναι (or ἐσσαμένα) παρὰ

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16 To HERA

Athenaeus *Doritors at Dinner* [on the helichryse or cassidony] Alcman speaks of it thus ·

To thee also I pray with this garland of cassidony and lovely bedstraw¹ for an offering.

17-23 To ARTEMIS²

Old Etymologicum Magnum : Drawer :

O Artemis, drawer of bowstrings

18

Apollonius *The Pronouns* . The pronoun *σέο* changes *σ* to *τ* in Doric ; compare Alcman

Me who am choirmaster as well to thee as to the Son of Leto

19

Scholast on the *Ilad* For Artemis is clad in fawnskins , compare Alcman

clad in the skins of the beasts of the field

20

Etymologicum Magnum *καλά*, 'pretty' : the word appears as *καλλά* in Alcman :

sung of so prettily³

¹ I thus translate because it was used for lying on (at meals), though it is not *our* bedstraw ; sometimes translated 'galingale' ² all these fragments are not necessarily from the same hymn ³ cf Cram. *A.P.* 4. 63. 13, Apoll *Adv.* 155. 9

LYRA GRAECA

21

Apoll Pion 50 28 οἱ αὐτοὶ Δωριεῖς ἐγώνυγα καὶ ἐγώνη*

οὐ γὰρ ἐγώνυγα, Φάνασσα Διὸς θύγατερ¹

Ἀλκμάν.

22

Choer ad Heph 13 [π παιωνικοῦ]* Ἡλιδῶρος δὲ φησι
κοσμίαν εἶναι τῶν παιωνικῶν τὴν κατὰ πόδα τομήν . . . οἶον*

οὐδὲ τῷ Κνακάλῳ οὐδὲ τῷ Νυρσύλᾳ

23

Ath. 14 646a [π κριβανῶν] κριβάνας πλακοῦντάς τινας
ὀνομαστικῶς Ἀπολλοδώρος παρ' Ἀλκμᾶνι ὁμοίως καὶ Σωσίβιος ἐν
τρίτῳ Περὶ Ἀλκμᾶνος, τῷ σχήματι μαστοειδεῖς εἶναι φάσκων
αὐτοῦς* χρῆσθαι δ' αὐτοῖς Λάκωνας πρὸς τὰς τῶν γυναικῶν ἐστιά-
σεις, περιφέρειν τε αὐτοὺς ὅταν μέλλωσιν ἄδειν τὸ παρεσκευασ-
μένον ἐγκάμιον τῆς Παρθένου αἱ ἐν τῷ χορῷ ἀκόλουθοι

Ibid 3 114f [π. μαζῶν] αἱ δὲ παρ' Ἀλκμᾶνι θριδακίσκαι
λεγόμεναι αἱ αὐταὶ εἰσι ταῖς Ἀττικαῖς θριδακίναῖς, λέγει δὲ οὕτως
δ' Ἀλκμαν

θριδακίσκας τε καὶ κριβάνας νῶντος²

24 εἰς Ἀφροδίτην

Str 8 340 [π Ἡλίδος] ποιητικῇ δέ τινι σχήματι συγκατα-
λέγειν τὸ μέρος τῷ ὅλῳ φασὶ τὸν Ὅμηρον, ὥς τὸ ἄν' Ἑλλάδα
καὶ μέσον Ἄργος . . . καὶ Ἀλκμάν δέ

Κύπρον ἱμερτὰν λιποῖσα καὶ Πάφον περιρρύταν

¹ mss ξγωνγα
κριβανωτὸς or -τως

² B, cf. Phot. νῶντος σωρεύοντος: mss

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21

Apollonius *Pronouns*: The same Dorians say ἐγώνη an ἐγώνη 'I': compare

Never [did] I, O queen born of Zeus
from Alcman.

22

Choeroboscus on Hephaestion *Handbook of Metre* [on the paeonic]. Heliodorus says that the foot-by-foot caesura is regular in paeonics, as for instance:

nor yet from Cnacalus nor yet from Nyrsylas¹

23

Athenaeus *Doctors at Dinner* [on 'pan-baked' loaves]: According to Apollodorus this is the name of a kind of cake in Alcman; and similarly Sosibius in the third Book of his treatise *On Alcman*, declaring that they are shaped like a woman's breast and are used at Sparta for women's feasts, being carried round just before the attendants in the chorus sing the eulogy they have prepared in honour of the Maid

The Same [on loaves]. The θριδάκια of Alcman are the same as the Attic θριδάκια or lettuces; the passage of Alcman runs thus

making a pile of lettuces and pan-baked loaves

24 To APHRODITE

Strabo [on Elis] They say that Homer, by a poetic figure, puts the part side by side with the whole, as 'throughout Greece and midmost Argos' . . . and Alcman, too, says.

From the lovely Cyprus and the sea-girt Paphos²

¹ haunts of Artemis, cf. Paus 8 23 4 ² cf. Men *Rh Gr* Walz 9 135 (on hymns of invocation, 'calls Aphrodite from Cyprus, Cnidus,' etc.)

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25

Ath 9 390a καλοῦνται δὲ οἱ πέρδικες ὑπ' ἐνίων καικᾶβαι, ὡς καὶ ὑπ' Ἀλκμᾶνος, λέγοντος οὕτως

ἔπη δέ γα¹ καὶ μέλος Ἀλκμᾶν
εἶρε² γεγλωσσάμενον
κακκαβίδων στόμα συνθέμενος,

σαφῶς ἐμφανίζων ὅτι παρὰ τῶν περδίκων ἄδειν ἐμάνθανε.

26

Ant Car Hist Mir. 27 (23) τῶν δὲ ἀλκυνόνων οἱ ἄρσενες κηρύλοι καλοῦνται· ὅταν οἶν ὑπὸ τοῦ γήρως ἀσθενήσωσι καὶ μὴκέτι δύνωνται πέτεσθαι, φέρουσιν αὐτοὺς αἱ θηλείαι ἐπὶ τῶν πτερῶν λαβοῦσαι καὶ ἔστι τὸ ὑπὸ τοῦ Ἀλκμᾶνος λεγόμενον τούτῳ συμφικειωμένον φησὶν γὰρ ἀσθενὴς ὢν διὰ τὸ γῆρας καὶ τοῖς χοροῖς οὐ δυνάμενος συμπεριφέρεσθαι οὐδὲ τῇ τῶν παρθένων ὀρχήσει

οὐ μ' ἔτι, παρθενικαὶ μελιγάρυνες ἱερόφωνοι,³
γυῖα φέρειν δύνатаι· βάλε δὴ βάλε κηρύλος εἶην,
ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυνόεσσι ποτῆται
νηδεῆς⁴ ἦτορ ἔχων, ἀλιπόρφυρος εἶαρος⁵ ὄρνις.

27

Aristid 2 40 π Ῥητορικῆς τί δὲ ὁ τῶν παρθένων ἐπαινέτης τε καὶ σύμβουλος λέγει ὁ Λακεδαιμόνιος ποιητής,⁶

Πολλυλέγων⁷ ὄνυμ' ἀνδρί, γυναικὶ δὲ Πασιχάρηα.⁸
πολλά, φησὶν, ὁ ἀνὴρ λεγέτω, γυνὴ δὲ οἷς ἂν ἀκούσῃ χαίρετω.

¹ E: mss ἐπήγε δὲ: B ἔπη τάδε ² Emperius: mss εἶρε
³ loud-voiced, cf 1 95 ⁴ Boiss: mss νηλεῆς but Phot
ἀδεῆς ⁵ if right, this use of the gen of the noun instead
of an adj personifies spring, Heck. *ιαρός* = *ιερός* perh.
rightly, the halcyon was popularly connected with winter
⁶ Sch. ὁ Ἀλκμᾶν ⁷ E, cf Πολυμέδων: mss πολλὰ λέγων:
Herm Πολλαλέγων ⁸ Herm: mss πᾶσι (πάσῃ) χαρῆα

ALCMAN

25

Athenaeus *Doctors at Dinner*: Partridges are called by some writers *κακκάβαι*, notably by Alcman, who says:

Aye, and Alcman did put together the tongued utterance of the *caccabis*, to make his twine of words and music,

clearly indicating that he learnt to sing from the partridges ¹

26

Antigonus of Carystus *Marvels*: The cock halcyons are called ceryls, and when they grow old and weak and unable to fly, their mates carry them upon their wings; and with this is connected the passage in Alcman where he says that age has made him weak and unable to whirl round with the choirs and with the dancing of the maidens:

O maidens of honey voice so loud and clear, my limbs can carry me no more Would O would God I were but a ceryl, such as flies fearless of heart with the halcyons over the bloom of the wave, the Spring's own bird that is purple as the sea! ²

27

Aristides *On Rhetoric* And what saith the praiser and counsellor of the maidens, the poet of Sparta?

Be the man's name Say-much, the woman's Glad-of-all,

by which he means 'let the man speak and the woman be content with whatsoever she shall hear.'

¹ the poet is jestingly praising his choir at his own expense ² cf Bek *An.* 2. 522, 568, 946, Cram. *A.O.* 1. 265, 1, *E.M.* 186 43, Sch. *Ar. Av* 250, 299, Suid. *κηρύλος*, Phot. s. *ἔρως*, Ath. 9 347 d, Zon. 121 (Goettl.)

LYRA GRAECA

28-35

Ath. 9 373e [π. ὀρνίθων] ὅτι δὲ καὶ ἐπὶ τοῦ πληθυντικοῦ
ὄρνεις λέγουσιν, πρόκειται τὸ Μενάνδρειον μαρτύριον ἀλλὰ καὶ
'Αλκμάν που φησί

δῦσαν δ' ἄπρακτα νεάνιδες ὦτ'
ὄρνις ἱέρακος ὑπερπταμένω.¹

29

Apoll. Pron 58. 13 ἀλλὰ καὶ 'Αλκμάν πρωτῷ

Μάκαρος ἐκεῖνος

φησί.

30

Ibid 366c ἡ σέ. Δωριεῖς διὰ τοῦ τ . . . 'Αλκμάν καὶ
ἔτι μετὰ τοῦ ι . . . καὶ ἔτι κοινῶς

σέ γὰρ ἄζομαι.

31

Sch Od 6 244 [αἶ γὰρ ἐμοὶ τοιόσδε πόσις κεκλημένος εἶη |
ἐνθάδε ναιετάων, καὶ οἱ ἄδοι αὐτόθι μίμνουν] ἔμφω μὲν ἀθετεῖ
'Αρίσταρχος διστάζει δὲ περὶ τοῦ πρώτου ἐπεὶ καὶ 'Αλκμάν αὐτὸν
μετέλαβε,² παρθένους λεγούσας εἰσάγων

Ζεῦ πάτερ, αἶ γὰρ ἐμὸς πόσις εἶη

32

Apoll Pron 109 23 πλεῖστα γοῦν ἔστι παρ' ἑτέροις εὐρεῖν
σφέτερον πατέρα ἀντὶ τοῦ ὑμέτερον . . . 'Αλκμάν (—fr. 10,
then—)

σφεὰ δὲ προτὶ γούνατα πίπτω.³

¹ δῦσαν B, cf Π 18 145 mss λῦσαν ² Lehrs: mss -έβαλε
³ προτὶ Bek mss ποτὶ

¹ prob. from a poem dealing with Nausicaa and Odysseus' entertainment by Alcinoüs, Od 6 and 7 with 28 cf Od 6. 138

ALCMAN

28-35¹

Athenaeus *Doctors at Dinner* [on poultry] That they say *ῥοῦς* for *ῥοῦδες* 'birds' in the plural is obvious from the above testimony of Menander; but Alcman also says somewhere

Down sank the damsels helpless, like birds beneath
a hovering hawk.

29²

Apollonius *The Pronouns*. But Alcman, too, says in his first Book:

Blest is he

30³

The same. The pronoun *σέ*, 'thee' . . . The Dorians use the form in *τ*, compare Alcman (132), and that in *ι* (52), and also the ordinary form in *σ*

For of thee stand I in awe.⁴

31⁵

Scholiast on the *Odyssey* [Would that such a man might be my husband here dwelling, and would be pleased to abide with me!]. Aristarchus athetises both these lines, but is doubtful about the first because Alcman has adopted it, making some maidens say

O Father Zeus! that he were but my husband!

32⁶

Apollonius *The Pronouns*: This is often found among other writers, for instance, *σφέτερον πατέρα* instead of *υμέτερον πατέρα* 'your father' . . . Alcman (—fragment 10, then—)

Before your knees I fall.

(N's companions on seeing O) ² cf *Od* 6 158 O to N
³ cf *Od* 6 168 O to N ⁴ cf *Apoll Synt.* 139 ⁵ cf
Od 6 244 N on seeing O dressed ⁶ cf *Od* 7. 146 O
 supplicates Arete

LYRA GRAECA

33

Cram *A.P.* 4 181 27 εἶκω τὸ ὑποχωρῶ . ὥς Ἀλκμάν
τῷ δὲ γυνὰ ταμία¹ σφέαν ἔειξε χώραν.²

34

Id *A O* 1 343. 11 καὶ πληττον τὸ πηδάλιον, καὶ ὑποκορι-
στικῶς εἶπεν Ἀλκμάν

πλητρίον³

35

Eust *Π* 110 25 μονῆρες δὲ ἐν θηλυκοῖς ἡ χεῖρ, ἡ κλίνεται
διχῶς, ποτὲ μὲν διὰ τοῦ ε . . , ποτὲ δὲ διὰ τῆς εἰ διφθόγγου,
ποτὲ δὲ κατὰ Ἡρωδιανὸν καὶ μετατεθείσης αὐτῆς εἰς η, ᾤ μαρτυρεῖ
φησὶν Ἀλκμάν ἐν τῷ·

ἐπ' ἀριστερὰ χηρὸς ἔχων

36

Apoll *Lex Hom* κνώδαλον . . ἔνιοι δὲ θῆρας μὲν καὶ
θηρία λέγουσι⁴ λέοντας καὶ παρδάλεις καὶ λύκους καὶ πάντα τὰ
παραπλήσια τούτοις, ἔρπετὰ δὲ πάλιν κοινῶς τὰ γένη τῶν ὕφειν,
κνώδαλα δὲ τὰ θαλάσσια κήτη, φαλαίνας καὶ ὅσα τοιαῦτα, καθάπερ
καὶ Ἀλκμάν διαστέλλει λέγων οὕτως

εὐδοισιν δ' ὀρέων κορυφαί τε καὶ φάραγγες
πρώφονές τε καὶ χαράδραι,⁵
φύλά θ' ἔρπετὰ τόσσα⁶ τρέφει μέλαινα γαῖα,
θῆρες τ' ὀρεσκῶι καὶ γένος μελισσῶν,
καὶ κνώδαλ' ἐν βένθεσι πορφυρέας⁷ ἄλός·
εὐδοισιν δ' οἶωνῶν
φύλα ταυνοπτερύγων.

¹ *B*, cf *Od* 7 175: mss τὸ δὲ γύναι ταμία ² *E*: mss
σφέας εἶξε χώρας (σφέας from ταμίας) ἔειξε Apoll (τῷ ε
πλεονάζει) ³ *E* mss πλήθριον πληττον prob Aeol for
πληκτρον; for simplification of consonant-compounds of
ὑθματα, ἔσλος ⁴ mss λέγοντες ⁵ Vill.-Baunack: mss

ALCMAN

33¹

Cyrillus in Cramer's *Inedita* (*Paris*)· $\epsilon\lambda\kappa\omega$ 'to withdraw' . . .
as Alcman:

And the housewife gave up her place to him.²

34

Cramer *Inedita* (*Oxford*): And $\pi\lambda\eta\tau\rho\omicron\nu$ 'ludder,' and in the diminutive-form Alcman said $\pi\lambda\eta\tau\rho\acute{\iota}\omicron\nu$

'tillei' ³

35

Eustathius on Homer· $\chi\epsilon\acute{\iota}\rho$ 'hand' is peculiar among feminines in being declined in two ways, both with ϵ and with $\epsilon\iota$, and, according to Herodian, with the change to η , for which he quotes Alcman:

having upon his ⁴ left hand

36

Apollonius *Homeric Lexicon*. Some writers give the name of beast to lions, leopards, wolves, and all similar animals, that of creeping-thing generically to the various kinds of snakes, that of monster to cetaceans such as whales, which is the distinction made by Alcman in the lines.

Asleep lie mountain-top and mountain-gully, shoulder also and ravine; the creeping-things that come from the dark earth, the beasts whose lying is upon the hillside, the generation of the bees, the monsters in the depths of the purple brine, all lie asleep, and with them the tribes of the winged birds.

¹ cf. *Od* 7. 175 Alcinous entertains O ² cf. *Apoll.*
Pron 112 2 ³ cf. *Ammon*. 109 ⁴ or 'my'· cf. *Od* 5.
276· perh O is telling A how he came to Scheria 'keeping
the Bear upon his left hand'

$\epsilon\ddot{\upsilon}\delta\omicron\upsilon\sigma\iota\nu$ and $\phi\acute{\alpha}\lambda\alpha\gamma\gamma\epsilon\varsigma$ $\pi\rho\omega\tau\omicron\nu\acute{\epsilon}\sigma\tau\epsilon$ ⁵ Schoemann: mss ϕ .
 $\tau\epsilon$ $\acute{\epsilon}\rho\pi$. θ' $\upsilon\sigma\sigma\alpha$ ⁷ mss $\mu\epsilon\lambda\iota\sigma\sigma\acute{\omega}\nu$ and $\pi\omicron\rho\phi\upsilon\rho\eta\tilde{\varsigma}$

LYRA GRAECA

37

Apoll Pron 95 9 ἡ ἁμῶν παρὰ Δωριεῦσι, καὶ σύναρθρον γενικὴν σημαίνει ἀκόλουθον τῇ ἁμὸς τῇ μέντοι διαιρέσει ἡ πρωτότυπος διαλλάσσει τῆς κτητικῆς . Ἀλκμάν.

ὄσαι δὲ παῖδες ἁμέων ἐντί, τὸν κιθαρίσταν
αἰνέοντι . . .¹

38

Eust Il. 1147 1 λήδος . . . ὃ Δωριεῖς λαῶδες φασιν ὡς Ἀλκμάν

λαῶδος εἴμένα καλόν

ὃ ἐστὶν λήδιον ἐνδεδυμένη εὐειδές.

39

Eust. Od 1618 23 κατὰ δὲ τὴν παρὰ Ἑρωδιανῶ Ἀλκμανικὴν χρῆσιν καὶ Ἀρτέμιδος Ἀρτάμιτος,² οἶον

Ἀρτάμιτος θεράποντα

οὔτω θέμις θέμιτος.

40

Ach Tat Isag 2 166 (Petavius *Uianologium*) εἰσὶν οὖν τέσσαρες σφαῖραι ἃ στοιχεῖα καλοῦσιν οἱ παλαιοὶ διὰ τὸ στυίχφ καὶ τάξει ἕκαστον αὐτῶν ὑποκεῖσθαι ὡς πού καὶ Ἀλκμάν

ὁμοστοίχους

ἐκάλεσε τὰς ἐν τάξει χορευούσας παρθένους

41

Suid ψιλεύς· ἐπ' ἀκροῦ χοροῦ ἱστάμενος ὅθεν καὶ

φιλόψιλος

παρ' Ἀλκμᾶνι ἢ φιλοῦσα ἐπ' ἀκροῦ χοροῦ ἵστασθαι³

¹ mss παῖδες ² sugg *B* (bis) · mss Ἀρτέμ ³ cf.
ψίλον = πτίλον and Hesych. ψιλεῖς οἱ ὕστατοι χορεύοντες

ALCMAN

37

Apollonius *Pronouns* The pronoun ἀμῶν is Doric, and shows an articular genitive corresponding to ἀμός. But the primitive, ἀμέων 'us,' is distinguished from the possessive, ἀμῶν 'our,' by diaeresis . Alcman :

All of us that are girls do praise our lyre-player.¹

38

Eustathius on the *Iliad* λῆδος 'muslin gown' . . . which the Dorians call λᾶδος, as Alcman

and she is clad in a fair muslin gown,
that is, clothed in a handsome summer dress.

39

Eustathius on the *Odyssey* And also, according to the instance quoted by Herodian from Alcman, Ἀρτάμιτος for Ἀρτέμιδος 'of Artemis,' as .

minister of Artemis;

So θέμις, θέμιτος.

40

Achilles Tatius *Introduction to Aratus' Phaenomena* : There are four spheres, and these are called by the ancients στοιχεῖα because each of them lies in a row or rank, just as Alcman somewhere called girls dancing in a line

maidens all a-row

41

Suidas *Glossary*: ψιλεύς, 'winger' one who stands on the edge of a band of singers, whence Alcman's

lover of the wings,

'she who loves to stand on the edge of the choir' ²

¹ the poet's choir to the poet • ² cf Phot s. ψιλεύς

LYRA GRAECA

42

Bek. *An* 2. 855 ὁ ὑποκορισμὸς ὀνομά ἐστι μικρότης
ἐμφαντικὸν καὶ κόραις ἑοικὸς λαμβάνεται δὲ ἔνεκεν τοῦ πρέποντος
ὥς παρ' Ἀλκμᾶνι . . . κόραι γὰρ αἱ λέγουσαι.

Γ'

43

Heph 43 [π δακτυλικού] Ἀλκμᾶν δὲ καὶ ὄλας στροφὰς
τούτῃ τῷ μέτρῳ κατεμέτρησε·

Μῶσ' ἄγε, Καλλιόπα, θύγατερ Διός,
ἄρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἱμερον¹
ὕμνον καὶ χαρίεντα τίθει χορόν.²

44

Sch *Od* 3 171 Ψυρίης νησίδιον μικρὸν ἔχον λίμενα νηῶν
εἵκοσιν Ἀλκμᾶν

πάρ θ' ἱερὸν σκόπελον παρά τε Ψύρα³

45

Aristid 2. 509 π τοῦ Παραφθέγματος ἀλλαχῇ δὲ οὕτω
σφόδρα ἔνθεος γίγνεται (ὁ Ἀλκμᾶν) ὥστε φαίης ἂν οὐδ' οὕτως
κατὰ τὸ ῥήμα ἔνθεός ἐστιν, ἀλλ' αὐτὸ δὴ τοῦτο ὥσπερ θεὸς τῶν
ἀπὸ μηχανῆς λέγει

εἴπατέ μοι τάδε, φύλα βροτήσια.

¹ ἐφ' ἱμερον the phrase whence came ἐφίμερος
ὕμνῳ ³ πάρ θ' Buttman; mss παρά τε

Max

ALCMAN

42

Bekker *Inedita* • The diminutive or pet name is a name expressive of smallness and suitable to girls. It is used for this reason, for instance, by Alcman . . . , for the speakers are girls.¹

Book III²

43

Hephaestion *Handbook of Metre* [on the dactylic] • Alcman has whole stanzas of this metre

Come, Muse Calliopè, daughter of Zeus, begin thy lovely lines, and make a hymn to our liking and a dance that shall please.³

44

Scholiast on the *Odyssey* Psyria, a little islet with anchorage for twenty ships . . . compare Alcman:

to the sacred rock, to Psyra

45

Aristides *On the Extemporised Addition* • In another place Alcman becomes so God-inspired that you may say he is not only *εὐθεός* in the ordinary sense of the word but speaks the God's actual words like a God from the machine, *deus ex machina*

Tell me this, ye mortal breeds.

¹ the quotation is lost cf Cram *AO* 4 273 12 ² in this book I have placed all other fragments of choral or otherwise general type ³ cf Max Plan 5 510 Walz, *Ars* 360, *Puroem* 2 540, Heph 44 and Sch.

LYRA GRAECA

46

Ath 10 416c [π. πολυφαγίας] καὶ Ἀλκμὰν δὲ ὁ ποιητῆς
ἐαυτὸν ἀδηφάγον εἶναι παραδίδωσιν ἐν τῷ τρίτῳ διὰ τούτων

καὶ τόκα τοι δώσω τρίποδος κύτος,¹
ὧ κ' ἐνι <δεῖπνον ἀολλέ'> ἀγείρης.²
ἄλλ' ἔτι νῦν γ' ἄπυρος, τάχα δὲ πλέος
ἔτνεος, οἷον ὁ παμφάγος Ἀλκμὰν
ἤράσθη χλιερὸν πεδὰ³ τὰς τροπᾶς.
οὔτι γὰρ ἦν τετυγμένον ἔσθαι,⁴
ἀλλὰ τὰ κοινὰ γάρ, ὥσπερ ὁ δᾶμος,
ζατεύει . . .⁵

47

Ibid 11 498f [π σκύφου] Ἀσκληπιάδης δὲ ὁ Μυρλεανὸς ἐν
τῷ Περὶ τῆς Νεστορίδος φησὶν ὅτι τῷ σκύφει καὶ τῷ κισσυβίῳ τῶν
μὲν ἐν ἄστει καὶ μετρίῳ οὐδεὶς ἐχρήτο, συβῶται δὲ καὶ νομεῖς καὶ
οἱ ἐν ἀργῷ . . . καὶ Ἀλκμὰν δὲ φησι·

πολλάκι δ' ἐν κορυφαῖς ὀρέων, ὅκα
θεοῖσι Γάδῃ πολύφανος ἑορτά,⁶
χρῦσιον ἄγγος ἔχουσα μέγαν σκύφον
οἶά τε ποιμένες ἄνδρες ἔχουσιν,
χερσὶ λεόντεον ἐν γάλα θείσα⁷
τυρὸν ἐτυρήσας μέγαν ἄτρυφον
ἀργιφόεντα . . .⁸

¹ τόκα sugg B. mss πόκα ² δεῖπνον E, ἀολλέ' Jur: mss
by haplogr ὠκένιλεα γειρης (ΔΕ for ΔΕ, cf ΧΑ for ΧΑ below):
B ἀγείραις perh ightly ³ Cas. mss χαιερὸν παῖδα ⁴ mss
also τετυμ ⁵ κοινὰ Cas. mss καινὰ ⁶ mss θεοῖς ἄδη
⁷ Fiorillo-Herm, cf Aristid 1 49. mss ἐπαλαθείσα ⁸ E, cf.
late poet Cram. A P 4 350 (epithet of νῶτα θαλάσσης, mss
ἀργυφ): mss ἀργυφόν τε, ἀργειόφρονται, -φόνται. Gram (see
opp) ἀργίφοντα

ALCMAN

46

Athenaeus *Doctors at Dinner* [on voracity]: And in his third Book the poet Alcman records that he was a glutton, thus:

And then I'll give you a fine great caldron wherein you may gather a plentiful dinner.^a But unfired is it yet, though soon to be full of that good pottage the all-devouring Alcman loves piping hot when the days are past their shortest. He'll none of your fine confections, not he; for, like the people, he seeketh unto the common fare.¹

47

The same [on the *scyphus*]. Asclepiades of Myrlea, in his treatise on *the Cup of Nestor*, says that the *scyphus* or 'can,' and the *cissybium* or 'mazer,' were never used by town-dwellers and people of means, but only by swineherds and shepherds and country-folk . . . And Alcman says.

Time and again 'mid the mountain-tops, when the Gods take their pleasure in the torch-lit festival, you have carried a great can of the sort that shepherds carry, but all of gold and filled by your fair hand with the milk of a lioness, and thereof have made a great cheese, whole and unbroken and shining white.²

¹ *i. e.* when you, the chorus-leader, have won the singing-contest for Alcman, I, the judge (A. makes him say) will give you—and him—the prize ² ref. to a Maenad at a midnight festival of Dionysus cf. a Grammarian quoted *Philologus* 10 350 ^a δειπνον acc. masc.

Plut *Qu. Conu.* 3 10 3 δροσοβολεῖ γὰρ ταῖς πανσελήνοις
 μάλιστα διατηκόμενος (ὁ ἀήρ), ὥς που καὶ Ἀλκμὰν ὁ μελοποιὸς
 αἰνιττόμενος τὴν δρόσον ἀέρος θυγατέρα καὶ σελήνην

οἶα Διὸς θυγάτηρ
 ἔρσα τρέφει καὶ δίας Σελάνας¹

Nat Com *Myth* 3 255 Quidam tradiderunt Lunam
 fuisse uxorem Aëris, e quo Roëem filium conceperit et
 genuerit, ut ait Alcman melicus in eo carmine :

ἄγρωστιν δρόσος αὖξει
 μήνας τε καὶ ἀέρος υἱός.²

Sch *Il* 13 588 . . . τῇ φι παραγωγῇ ὁ ποιητὴς κατὰ τριῶν
 κέχρηται πτώσεων, ἐπὶ γενικῆς, δοτικῆς, αἰτιατικῆς . . . ἐπὶ δὲ
 κλητικῆς Ἀλκμὰν ὁ μελοποιὸς οὕτως

• Μῶσα Διὸς θύγατερ,
 ὠρανίαφι λίγ' αἰείσομαι.

ἔστι γὰρ οὐρανία.

Sch *Il* 22 305 [ἀλλὰ μέγα ῥέξας τι καὶ ἐσσομένοισι πυθέσθαι].
 λείπει τὸ ἀγαθόν, ὥς Ἀλκμάν

μέγα γείτονι γείτων.

¹ Bernardakis mss κ ἀσελ *Qu Nut* κ Σ δίας ² mss
 δρόσον αὖξ μὲν μήνης

¹ cf Plut *Fac Oib.* 25, *Qu Nat* 24, Maci *Sat* 7 16
² the bona fides of this author is open to doubt ³ cf.

ALCMAN

48

Plutarch *Dinner-Table Problems*. For the melting air drops the most dew at full moon, as the lyric poet Alcman implies when he says that the dew is daughter of the Air and the Moon:

such as are nursed by the dew that is the daughter of Zeus and the divine Moon¹

49

Natalis Comes *Mythology* ² Some authorities have held that the Moon was the wife of the Air, and by him the mother of the Dew, compare the lyric poet Alcman in the well-known poem

The dew that is son of moon and air makes the deergrass to grow.

50

Scholias on the *Iliad* The termination -φι is used by Homer in three cases, genitive, dative, and accusative. . . . And Alcman the lyric poet uses it in the vocative, thus:

Muse, daughter of Zeus, heavenly Muse, sweet and clear will I sing,

for ὠρανίαφι stands for οὐρανία 'heavenly.'³

51

Scholias on the *Iliad* ['but having done some great thing that shall be known even to them that are yet to be'] there is an omission of the word 'good,' as in Alcman

Neighbour is a great thing unto neighbour.

Sch. *Il.* 2 233, *Apoll Adv* 165 7, *Clam A O* 1 293 23 (ὠρανίαφι γ' αἰέσομαι), *EM* 800 10, *EG* 411 16, but metre and grammar alike point to some early corruption, perh. of οὐρανία λίγ' αἰέσομαι

52

Apoll. Pron 83 3 ἡ σέ ὁμοίως πρὸς πάντων κοινή Δωριεῖς
διὰ τοῦ τ . . (132) Ἀλκμάν καὶ ἔτι μετὰ τοῦ ι

τεῖ γὰρ Ἀλεξάνδρῳ δαμάσαι.¹

53

Sch Pl. 3 39 Δύσπαρι ἐπὶ κακῷ ὠνομασμένε Πάρι, κακὲ
Πάρι καὶ Ἀλκμάν φησι

Δύσπαρις, αἰνόπαρις, κακὸν Ἑλλάδι βωτιανείρα

54

Ibid 16. 236 [ἡμὲν δὴ ποτ' ἐμὸν ἔπος ἔκλυες εὐχομένοιο] τὴν
ἀπὸ τῆς μητρὸς δέησιν ἑαυτοῦ εὐχὴν νενόμικεν ὁ γὰρ τὴν Θέτιν
αὐτῷ ἀνείς Ἀχιλλεὺς ἦν καὶ εἰς αὐτὸν ἄγεται <ἡ εὐχή> καὶ
Ἀλκμάν γάρ φησι

καί ποτ' Ὀδυσσῆος ταλασίφρονος ὥαθ' ἐταίρων
Κίρκα ἐπαλείψασα . . .²

οὐ γὰρ αὐτὴ ἤλειψεν, ἀλλ' ὑπέθετο Ὀδυσσεῖ.

55

Bek An 2 566 11 ἐξῆς ῥητέον ἐστὶ καὶ περὶ τοῦ ῥῆ
Ἀλκμάν

Τίς κα, τίς ποκα ῥὰ ἄλλω νόον ἀνδρὸς ἐνίσποι ;³

56

Ammon Ipes . . . Ἰκες δὲ τὰ διεσθίοντα τοὺς ὀφθαλμοὺς τῶν
ἀμπέλων Ἀλκμάν

καὶ ποικίλουν ἱκα τὸν ὀφθαλμῶν ὀλετήρα⁴

¹ mss δάμασαι ² ὥαθ' Schn mss ὦτά θ' for ἐπάλ cf ἡλαίνω
ἀλαίνω ³ κα mss ἀν : ἄλλω Bek : mss ἀλλὰ ⁴ Schn :
mss ὀφθ. ἀμπέλων ὀλ. from above : for metre cf. Heph 54

ALCMAN

52

Apollonius *Pronouns* The pronoun σέ, 'thee,' occurs in all dialects—in the Dorian in the form τέ . . . (132), as Alcman says, and in the form τεί

Thy overcoming shall fall to the lot of Paris.¹

53

Scholast on the *Iliad* Δύσπαρι. that is, 'called Paris for ill, evil Paris'; compare Alcman:

Paris-of-ill, Paris-of-dread, an evil unto Greece,
the nurse of heroes²

54

The Same [even as once thou heardst my voice in prayer] .
He reckons his mother's prayer (*Il* 1 503) as his own. For it was Achilles who sent Thetis up to Zeus and the prayer is transferred to him. Similarly Alcman says .

And Cúcè once, having anointed the ears of the
comrades of strong-heart Odysseus . . . ,
though she did not anoint them herself but charged
Odysseus to anoint them.

55

Apollonius *Adverbs* . Next we must treat of the adverb βᾶ, compare Alcman :

And prithee who may read with ease the mind of
another?³

56

Ammonius *Words Alike but Different* ἱκες . But ἱκες are the creatures that eat through the buds of vines , compare Alcman .

and the wily worm that destroyeth the buds

¹ prob addressed to Achilles, cf Arist *Rh* 1359a. 3
² cf Eust *Il*. 379. 38 ³ cf Theocr. 25 67

LYRA GRAECA

57

Hdn *μον* λέξ 44 10 [π.έζω] παρὰ δὲ Ἀλκμᾶνα διὰ τοῦ α
τῶ δὲ σκόλλυν θεὰ¹
καττὰν καρὰν λαβῶσ' ἐπίαζε²

58

Apoll *Pion* 365 A [π τῆς σοι] ὀρθοτονεῖται δὲ καὶ παρ'
Ἀλκμᾶνι *συνηθῶς* Δωριεύσιν
ἄδοι Διὸς νόφω χόρος ἄμους
καὶ τοί, *Φάναξ*³

59

Ibid 112. 20 πάλιν δὴ ὁ Ἀλκμᾶν τὸ σφέας ἀντὶ ἐνικοῦ ἔταξε
κα' τὸ <σφοῖς>⁴
σφοῖς ἀδελφιδεοῖς
κᾶρα καὶ φόνον⁵

60

EM Vet (cf *Zon* 1338) μέγας παρὰ τὸ μήγας, ὁ μὴ ὦν ἐν
τῇ γῇ ἀλλ' ὑπερέχων αὐτῆς τὸ δὲ μέ⁶ Ἀλκμᾶν
εἶπε μὲ δαῦτε φαίδιμος Αἴας.

61

Ath 15 682a [π κάλχης ἄνθους] τῶν δὲ καλχῶν μέμνηται
καὶ Ἀλκμᾶν ἐν τούτοις
χρύσιον ὄρμον ἔχων ῥαδινᾶν πετάλοισι
καλχᾶν⁷

¹ τῶ *E*: mss τῷ σκ θεὰ *B*: mss σκομύνθια (*D*), σηομύνθια
Egenolff *Rh Mus* 35, 105 ² Nauck mss κατ' ἄν καρρὰν
μάβως ἐπ. ³ νόφω Sitz -*E*: mss δόμφ (through νότω): mss
ὁ χορὸς *Φάναξ* Maillaire: mss γ' ἀναξ ⁴ *E* ⁵ κᾶρα Bek:
mss κάραν ⁶ sugg *E*, originally μέγ 'greatly, loudly,' cf
ὑπόδρα for ὑπόδρακ (ἔδρακον): mss μὴ context, με quotation:
88

ALCMAN

57

Herodian *On Peculiarities*: In Alcman the word $\pi\acute{\iota}\epsilon\zeta\omega$, 'to press,' takes the form $\pi\acute{\iota}\delta\zeta\omega$, compare:

And the Goddess took and pressed in her hand
the crown-lock of his head.

58

Apollonius *Pronouns* [on the pronoun $\sigma\omicron\iota$]: $\tau\omicron\iota$ 'to thee' is accented by Alcman, in accordance with Doric idiom

I play my dance may both please the heart of Zeus
and be acceptable, O Lord, to thee

59

The Same Again, Alcman has used $\sigma\phi\acute{\epsilon}\alpha\varsigma$ 'them' in place of the singular (possessive), and also the adjective $\sigma\phi\omicron\iota\varsigma$ 'their,' for 'his'.

the death and death-spirit of his brother's children¹

60

Old Etymologicum Magnum $\mu\acute{\epsilon}\gamma\alpha\varsigma$, 'great,' is for $\mu\acute{\eta}\gamma\alpha\varsigma$, 'that which is not in the earth ($\mu\acute{\eta}$ $\gamma\eta$) but extends above it'; Alcman uses the form $\mu\acute{\epsilon}$

Lo! the illustrious Ajax biaggd (talked great).²

61

Athenaeus *Doctors at Dinner* [on the flower *calcha*] This flower is mentioned by Alcman, thus:

wearing a golden chain of dainty-petalled calcha-flowers

¹ cf 33 ² cf the death of Ajax son of Oileus (called 'illustrious' *Il.* 23 779) *Od* 4 499 ff, *EM* 574 38, *Eust Od* 1447 10

B's suggestions leave no point in the illustration. mss δ' $\alpha\delta\tau\epsilon$

³ Dalecamp. mss $\beta\alpha\delta\iota\nu\acute{\alpha}\nu$ $\pi.$ $\kappa\alpha\lambda\chi\acute{\alpha}\nu$.

Plut *Lycurg.* 21 μουσικωτάτους γὰρ ἕμα καὶ πολεμικωτά-
τους ἀποφαίνουσιν αὐτοὺς

ῥέπει γὰρ ἅντα τῷ σιδάρῳ
τὸ καλῶς κιθαρίσδην.¹

ὥς ὁ Λακωνικὸς ποιητὴς εἶρηκε

Et Va. ap. Gais. E.M. p. 327 τὸ γὰρ Λακωνικόν ἐστιν
αἰίδην² ἢ αἰίδεν

μηδέ μ' αἰίδην ἀπέρυκε.

Sch Soph *O C.* 1248 [ἐννυχίαν ἀπὸ ῥιπᾶν] . . . λέγει δὲ
αὐτὰ ἐννύχια διὰ τὸ πρὸς τῇ δύσει κεῖσθαι μέμνηται δὲ καὶ
'Αλκμᾶν λέγων οὕτω

ῥίπας ὄρος ἀνθέον ὕλα
νυκτὸς μελαίνας στέρνον³

Bek *An* 2 490 παρ' Ἀλκμᾶν

ἦρα τὸν Φοῖβον ὄνειρον εἶδον ;

Plut. *Fort. Rom* 4 οὐ μὲν γὰρ ἀπείθης κατὰ τὸν Πίνδαρον
. . . ἀλλὰ μάλλον

Εὐνομίας <τε> καὶ Πειθοῦς ἀδελφὰ
καὶ Προμαθείας θυγάτηρ,⁴

ὥς γενεαλογεῖ Ἀλκμᾶν.

¹ ῥέπει Scal: mss ἔρπει

² Lobeck: mss ἐνθεον ὕλαι and στέρνων

³ B (bis): mss αἰίδειν

⁴ τε B

ALCMAN

62

Plutarch *Life of Lycurgus*. These quotations show that the Spartans were at once most musical and very warlike

For to play well upon the lyre weigheth even-
poise with the steel,
as the Spartan poet has said.¹

63

MS in Gaisford's *Etymologicum Magnum*. For the Laconian form is ἀείδην or ἀείδεν, 'to sing'

Nor yet stay me from singing ²

64

Scholiast on Sophocles [from the night-wrapt Rhipae]. and he calls them night-wrapt because they lie towards the west, and Alcman also mentions them thus.

The wood-beflowered mount of Rhipè that is the
breast of murky night

65

Bekker *Inedita*: In Alcman:

Then have I dreamt of Phoebus?

66

Plutarch *Fortune of Rome*: For Fortune is not intractable as Pindar says . . . , but rather

Sister of Orderliness and Persuasion, and daughter
of Foresight,
which is her pedigree in Alcman.

¹ cf. Plut. *Fort. Alex.* 2 2, Terp. 6

² cf. Fav 115

LYRA GRAECA

67

Sch Pind *I* 1 56 [ὁ πονήσας δὲ νόφ καὶ προμαθείαν φέρει]
ὁ παθὼν καὶ τῷ νῷ προμαθῆς γίνεται Ἀλκμάν

πεῖρά τοι μαθήσιος ἀρχά.

68

Eust. *Od* 1787 43 λέγουσιν οἱ Αἰολεῖς ἐκ τοῦ φιλω μετοχὴν
φίλεις . . . μήποτε οὖν καὶ τὸ εἶη ῥῆμα Αἰολικόν ἐστὶν ἀπὸ τῆς
εἰς μετοχῆς, ἧς κλίσιν παρὰ τοῖς ποιηταῖς εἰπὼν φυλάττεσθαι
(Ἡρακλείδης) παράγει χρῆσιν ἐξ Ἀλημᾶνος τό

ἔστι παρέντων μνᾶστιν ἐπιθέσθαι.

69

Apoll. *Pion.* 93 5 ἄμες Δώριον Ἀλκμάν

ὥς ἄμες τὸ καλὸν μελίσκον . . .

οὐκ ἐπίληπτος δὲ ἡ τάσις.

70

Ath 9 374d [π ὀρνίθων] οἱ δὲ Δωριεῖς λέγοντες ὕρνιξ τὴν
γενικὴν διὰ τοῦ χ λέγουσιν ὕρνιχος Ἀλκμάν δὲ διὰ τοῦ σ τὴν
εὐθείαν ἐκφέρει . (26 4), καὶ τὴν γενικὴν <διὰ τοῦ χ>. ¹

οἶδα δ' ὀρνίχων νόμως
πάντων. ²

¹ E

² δ' Herm : mss δι'

ALCMAN

67

Scholiast on Pindar [For he who has suffered, beareth for it forethought in his mind] · A man's mind wins forethought or prudence by his experience, compare Alcmān.

Trial surely is the beginning of wisdom

68

Eustathius on the *Odyssey* · The Aeolians use as participle of φιλῶ, 'I love,' φιλεῖς . . . It may be therefore that the optative εἴη, 'would be,' is an Aeolic word derived from the participle εἶς, 'being, the declension of which, Heraclides says, is observed by the poets, and he gives the following instance of it from Alcmān :

Remembrance belongs to them that were there.

69

Apollonius *Pronouns*: ἄμες 'we' is Doric, compare Alcmān

as we the pretty roundelay . . .

and the accentuation ἄμῆς is not to be censured.

70

Athenaeus *Doctors at Dinner* [on poultry] The Dorians, who say ὄρνιξ for ὄρνις, 'bird,' use the genitive ὄρνιχος with a χ, though Alcmān uses the σ-form in the nominative . . . (26 4) and the χ-form in the genitive, compare :

I know the tunes of all the birds ¹

¹ Melampus *loquatur*?

LYRA GRAECA

71

Bek. *An* 3 1182 ἀλλὰ καὶ τὸ Αἶας τὸ παρ' Ἀλκμᾶνι ἔχομεν
σεσημειωμένον ὡς συστέλλον τὸ α . . .

δουρὶ δὲ ξυστῶ μέμνηεν Αἴας αἵματᾶ¹ τε Μέμνων.

. . ἐν τῇ πέμπτῃ γὰρ χώρα κεῖται, ἐν ᾧ οὐ τίθεται σπονδεῖος ἐν
τροχαικῷ μέτρῳ

72

Sch. *Il.* 1. 222 οὕτως δαίμονας καλεῖ θεοὺς ἤτοι ὅτι . . . ἡ
ὄρι διαιτηταί εἰσι καὶ διοικηταὶ τῶν ἀνθρώπων, ὡς Ἀλκμᾶν ὁ
λυρικός φησιν

ὃς *Γέθεν* πάλοις ἔπαλε διανομάς τ' ἐδάσσατο²
τοὺς μερισμούς, τὰς διαιρέσεις αὐτῶν.

73, 74

Ath 4 140 c ἔτι φησὶν ὁ Πολέμων (ἐν *Τῷ* παρὰ Ξενοφῶντι
Κανάθρῳ) καὶ τὸ δεῖπνον ὑπὸ τῶν Λακεδαιμονίων ἄικλον προσαγο-
ρεύεσθαι . . . Ἀλκμᾶν μὲν γὰρ οὕτω φησί

κῆπὶ τᾷ μύλᾳ δρυφᾶται³ κῆπὶ ταῖς συναικλίαις·
οὕτω τὰ συνδείπνια καλῶν καὶ πάλιν

ἄικλον Ἀλκμάων ἀρμόξατο.⁴

75

Cram. A O 1. 159. 30 ἔσκε· . . . καὶ ὁ μὲν ποιητὴς τὴν
ἀρχουσαν συστέλλει ἐν τῷ ἔσκεν, ὁ δὲ Ἀλκμᾶν φυλάττει

ἦσκέ τις σκαφεὺς ἀνάσσω.

¹ *Herm* mss αἶμα τά ² ὃς mss also οἱ mss ἔπαλλει·
διανομάς *B*· mss δαίμονάς an ancient corruption, cf *Aesch*
Eum 727, Sch *Eur Alc* 12. Nauck δαιμονάς ³ mss
δρυφῆται, apparently δρυφάω 'tear the flesh, lament,' cf.
δρύπτω ⁴ mss also ἀρμ·

ALCMAN

71

Choeroboscus in Bekker's *Inedita*: Moreover Αἶας, 'Ajax,' we find marked in the texts of Alcman with the α short . .

With polished spear raves Ajax, and Memnon is athrust for blood

. . For it occurs in the fifth place, in which spondees are not found in the trochaic metre.¹

72

Scholast on the *Iliad* He calls the gods δαίμονες either because . . or else because they are the arbitrators or dispensers of men, as the lyric poet Alcman says

who hath allotted them with his own lots and divided unto them his own portions ;

that is, divisions.²

73, 74

Athenaeus *Doctors at Dinner* Moreover Polemo (in his tract on the *Word Κάναθρον in Xenophon*) says that for δεῖπνον 'supper' the Spartans use ἕικλον . . Alcman at any rate says .

He is mourned at the mill, he is mourned at the mess ;³

meaning by συναικλῖαι the public suppers , and again :

Alcman hath prepared himself a supper,

ἕικλον

75

Cramer *Inedita (Oxford)*: And Homer shortens the vowel of the first syllable in the word ἔσκεν 'was,' but Alcman keeps it long

There was once a ditcher was a king.

¹ cf Zon 564, Cram *A O* 3 283 14, *EM Vet* 92, Draco Strat 12 and 64 ² cf Cram *A O* 4. 409 16, Matr. An 409, Sch Cod Vind 49, Cod Vind. 61 ³ i. e. by slave and freeman, cf *Carm Pop* 43 Bergk (=vol. III p 532 26)

LYRA GRAECA

76

Apoll *Adv* Bek *An* 2 563 πρόσθε, πρόσθα, καὶ παρ'
'Αλκμᾶνι οὕτω δεκτέον τὴν συναλοιφήν

πρόσθ' Ἀπόλλωνος Λυκῇω¹

77

E M Vet. ἀφθονέστατον . . . καὶ τὸ αἰδοιέστατον, ὡς παρ'
'Αλκμᾶνι, οἶον·

σίοισι κἀνθρώποισιν αἰδοιέστατον

78, 79

Apoll *Pion* 96. 23 ἡ ἄμιν Δωρικὴ ἐγελινομένη συστέλλει
τὸ ι ἐν οἷς προπερισπᾶται·

. . . αἰ γὰρ ἄμιν
τούτων μέλοι·

δξύνομέν τε·

ἄμιν δ' ὑπαυλήσει μέλος·

'Αλκυάν.

80

Strab 12 580 λέγεται δέ τινα φύλα Φρύγια οὐδαμοῦ δεικνύ
μενα ὥσπερ οἱ Βερέκυντες καὶ Ἀλκμᾶν λέγει

Φρύγιον αὔλησεν μέλος Κερβήσιον.²

81

Heph 71 καὶ ὅλα μὲν οὖν ἄοματα γ' γραπταὶ ἰωνικά, ὡς παρ'
'Αλκμᾶνι

ἑκατον μὲν Διὸς υἱὸν τάδε Μῶσαι κροκόπεπλοι³

¹ προσθ' Bast mss πρόσ ² mss αὔλησε : Κερβ B : mss τὸ
Κερβ (Κειρβ) Mein. Κιβ, cf Hesych. Κιβριαῖον ³ ἑκατον
Uis mss ἑκατόν

ALCMAN

76

Apollonius *Adverbs*: πρόσθε, 'before,' appears as πρόσθα, and the elision is to be so taken in Alcman.

before Lycean Apollo

77

Old Etymologicum Magnum ἀφθονέστατον 'most plentiful':
. . . and the superlative αἰδοιέστατον 'most reverend' as in Alcman, for instance:

most reverend unto Gods and men

78, 79

Apollonius *Pronouns*: The pronoun ἄμιν 'to us,' as declined in Doric, shortens the ι when it is circumflexed upon the last syllable but one:

Would this were business of ours!

and an acute accent also is put upon the last

He will accompany our song with music of the flute,
as Alcman says.

80

Strabo *Geography* There is mention of some Phrygian tribes which cannot be traced, as the Berecynthians, and Alcman says

He piped a Phrygian tune Cerbesian.¹

81²

Hephaestion *Handbook of Metre* [on the *Ionium a minore*]
And indeed whole poems have been written in this metre, as in Alcman

The saffron-robed Muses this to the far-flinging
Son of Zeus

¹ see Lewis and Short *Berecynthus* ² cf Gram ap Herm
Elem. Doctr. Metr. 472, Gram Harl. 332 (as a tetrameter),
Tricha 8 fin.

E.M. Vet.

λιγύκροτον πάλιν ἄχει¹

παρ' Ἀλκμᾶνι ἀντὶ τοῦ λιγύκροτον μεταθέσει τοῦ ρ.

Plut *Mus.* 14 οὐ μόνη δὲ κιθάρα Ἀπόλλωνος, ἀλλὰ καὶ αὐλητικῆς καὶ κιθαριστικῆς εὐρετῆς ὁ θεός . . ἄλλοι δὲ καὶ αὐτὸν τὸν θεὸν φασιν αὐλῆσαι, καθάπερ ἱστορεῖ ὁ ἕριστος μελῶν ποιητῆς Ἀλκμάν.

Sch. Theocr. 5 83 [Κάρνεα]. Πράξιλλα μὲν ἀπὸ Κάρνου φησὶν ὠνομάσθαι τοῦ Διὸς καὶ Εὐρώπης υἱοῦ . . . Ἀλκμᾶν δὲ ἀπὸ Καρνέου τινὸς Τρωικοῦ.

Heph 86 ἀπ' ἐλάσσονός τε ἐπιωνικὸν τρίμετρον ἔστι παρ' Ἀλκμᾶνι ὃ τὴν μὲν πρώτην ἔχει ἱαμβικὴν ἐξάσημον ἢ ἐπτάσημον, τὰς δὲ ἐξῆς δύο ἐξασήμους ἰωνικὰς καθαρὰς, οἷον

περισσόν· αἶ γὰρ Ἀπόλλων ὁ Λύκρος·

Ἴνῳ σαλασσομέδοισ', ἂν ἀπὸ μᾶσδων²

¹ B, cf Hesych κορτεῖν mss λιγυκρύτον (marg λιγύκυρτον) πάλιν παρ' Ἀ ἔχει ἀντὶ τοῦ λιγύκυρτον κ τ λ cf Suid λιγυρώτατον λιγύκροτον, where there has been omission and displacement ἄχει intrans. as Theocr 2. 36 ² ἂν Pors: mss σαλασσομέδοισαν, σάλας δμέδοισαν

ALCMAN

82

Old Etymologicum Magnum :

Sound anew the clear-twanging [lyre].

in Alcman, λιγύκορον 'clear-twanging,' instead of λιγύκροτον, by metathesis of ρ

83

Plutarch *On Music* : Not only the lyre belongs to Apollo, but he is the inventor of flute-playing as well as lyre-playing . . . Others say that he played the flute himself, for instance the great lyric poet Alcman.

84

Scholast on Theocritus [the Carneian Festival] · Praxilla says that this festival is so called from Carnus son of Zeus and Europa . . . but Alcman from a Trojan named Carneüs

85, 86

Hephaestion *Handbook of Metre* : The epionic trimeter *a minore* acatalectic occurs in Alcman ; its first part comprises an iambic of six or seven beats, and the rest two six-beat ionics pure, as :

too much ; for if Apollo Lycean

and

The sea-queen Ino, who from her breast ¹

¹ Pors. sugg. for next line ῥίπτειν φάτις γαλασσηνὸν
Μελικέρταν, 'cast, 'tis said, the suckling Melicertes'

Strab 10 482 [π Κρήτης] τὰ δὲ συσσίστια ἀνδρεῖα παρὰ μὲν τοῖς Κρησὶν καὶ νῦν ἔτι καλεῖσθαι, παρὰ δὲ τοῖς Σπαρτιάταις μὴ διαμεῖναι καλούμενα ὁμοίως <ὥς> πρότερον παρ' Ἀλκμᾶνι γοῦν οὕτω κεῖσθαι·

φοῖναις δὲ καὶ ἐν θιάσοισιν¹
ἀνδρείων παρὰ δαιτυμόνεσσιν
πρέπει παιᾶνα κατάρχειν.²

Ath. 2. 39 a [π νέκταρος]· οἶδα δ' ὅτι Ἀναξανδρίδης τὸ νέκταρ οὐ ποτὸν ἀλλὰ τροφήν εἶναι λέγει θεῶν . . . καὶ Ἀλκμᾶν δέ φησι

τὸ νέκταρ ἔδμεναι αὕτως³

Sch Pind. O 1 91 [ἔταν . . . ἂν οἱ πατὴρ ὕπερ | κρέμασε κάρτερον αὐτῷ (Ταντάλῳ) λίθον] Ἀλκαῖος δὲ καὶ Ἀλκμᾶν λίθον φασὶν ἐπαιωρεῖσθαι τῷ Ταντάλῳ· ὁ μὲν Ἀλκαῖος . . . , ὁ δὲ Ἀλκμᾶν οὕτως.⁴

ἀνὴρ δ' ἐν ἀρμένοισιν⁵
ἀλιτηρὸς ἦστ' ἐπὶ θάκας καταπέτρας⁶
ὀρέων μὲν οὐδὲν δοκέων δέ.

Cram A O 1 418 8 [ὑπαιθα] λέγεται δὲ καὶ ἄνευ τῆς θα παρὰ Ἀλκμᾶνι καὶ σημαίνει τὸ πρότερον

. . . ἔπετεν ὑπαι
Ἰππόλοχος, κλέος δ' ἔλαβεν
οὐ νῦν ἀπόσταν.⁷

ἀντὶ τοῦ πρότερον βαρύνεται

¹ mss also θοῖναις perh ightly ² πρέπει Urs mss πρέπε
³ E mss αὐτούς ⁴ B mss ὅπως or ὅπη part of quotation
⁵ Heck mss ἄσμη ⁶ E, θάκας = θάκος, cf κατάγειος mss
θ κατὰ π ⁷ E mss ὅποτε ὑπὸ τοῦ Ἰππολόχου κ. δ' ἔβαλλον
ο ν ὑπεστάντων cf Hesych ὑπαί πρὸ τοῦ

ALCMAN

87

Strabo *Geography* [on Crete] Ephorus says that the public mess is still called ἀνδρεῖα or 'the men's mess' in Crete, but that at Sparta that name is obsolete, though it occurs in Alcman as follows:

At feasts and in the companies of the men's mess
'tis well beside them that sit at meat to strike up
and sing the Paean ¹

88

Athenaeus *Doctors at Dinner* [on nectar]: I know that Anaxandrides says that nectar is not the Gods' drink but their food; . . . and Alcman says

to do nothing but eat of the nectar.²

89

Scholiast on Pindar [woe which his father hung over him, that mighty stone] Alcaeus and Alcman say that a stone hung over Tantalus; Alcaeus thus (*fr* 57), and Alcman thus

He sat, a wicked man, among pleasant things,
upon a seat rock-o'erhung, thinking he saw and
seeing not ³

90

Cramer *Inedita* (Oxford) [on ὑπαῖθα]: This word is also used without the syllable *θα* in Alcman, and it means πρότερον 'formerly':

'Twas long ago that Hippolochus did fall, but he
hath received a fame that even now hath not deserted
him;

instead of πρότερον, it is accented on the first syllable.

¹ of Eust *Il* 305 34, Men *Rh Gr* Walz 9 135 ² of Eust 1633 1 ³ the feast was a phantom cf. Eust *Od* 1701 23

91

Apoll. *Synt* 212 ἡ εὐκτική, ὡς ἔχει τὸ παρ' Ἀλκμᾶνι·
νικῶ δ' ὁ κάρρων.

92

E.M. 506 20 Κέρκυρ' . . . Ἀλκμᾶν φησι·
καὶ Κέρκυρος ἀγεῖται
ἀπὸ εὐθείας τῆς Κέρκυρ, ἀλλ' οὐκ εἴρηται.

93

Ibid 620. 35
ὄκκα δὴ γυνὰ εἶην¹
παρὰ Ἀλκμᾶνι τὸ ὅτε ὄκα λέγει ἢ διάλεκτος, εἶτα διπλασιάσασα
ὄκκα περὶ Παθῶν.

94

Eust. *Od.* 1547 60 λέγει δὲ καὶ Ἀλκμᾶν
τὰν Μῶσαν καταύσεις²
ἀντὶ τοῦ ἀφανίσεις.

95

Sch *Il* 12 66 στεῖνος οὕτως καὶ τὸ κλειτός, οὐδέτερον γὰρ
γενόμενον βαρύνεται παρ' Ἀλκμᾶνι
τῶν ἐν Θεσσαλίᾳ κλείτει³

¹ mss τύνη, Apoll Bek. *Αν.* γυνή ² B. mss καταύσεις
³ B mss τῶ ἐν Θεσσαλίᾳ κ. . cf. Suid κλητός δόξα, Hesych.
κλειτή

ALCMAN

91

Apollonius *Syntax*: The optative, as it is in Alcman:

And may the better win!

92

Etymologicum Magnum. Κέρκυρ, 'Coreyraean': . . . compare Alcman.

And leads a Coreyraean;

from the nominative Κέρκυρ, which however does not occur.

93

The Same: Compare Alcman

[Would that,] when I am a woman grown

The dialect uses *ῥκα* for *ῥτε* 'when,' and then doubles the *κ* (*On Inflexions*).¹

94

Eustathius on the *Iliad* And Alcman says:

Thou'lt shout down the Muse;

instead of 'consume.'²

95

Scholiast on the *Iliad* στεῖνος, 'a narrow place': so too the adjective κλειτός, 'famous,' when it becomes a neuter noun, is accented on the first syllable, as in Alcman

by whose fame in Thessaly

¹ cf. Bek *An* 606. 31
αῖω, 'to burn'

² he wrongly connects it with

E M. Vet. ὑλακόμωροι ὑλακτικοί, οἱ περὶ τὸ ὑλακτεῖν πονοῦμενοι, τινὲς δὲ τοὺς ὀξυφάνους ὥς καὶ ἐγχεσιμώρους διὰ τὴν ὀξύτητα τῶν δοράτων μόρον γὰρ λέγουσι Κύπριοι τὸ δξύ βέλτιον δὲ περὶ τὴν ὑλακὴν μεμορημένοι διὰ τὸ ἐγρηγορέναι ἢ τὴν ὑλακὴν ὠροῦντες,¹ ὃ ἐστὶν ὀξεία χρώμενοι ὑλακῇ Ἀλκμάν

μελίσκον ἄτον ἔμ' ὠρῇ²

Sch Ar Pac 457 [Ἄρει δὲ μή, Μή. Μηδ' Ἐνναλίῳ γε, Μή] πρὸς τοὺς οἰομένους τῶν νεωτέρων τὸν αὐτὸν εἶναι Ἄρεα καὶ Ἐννάλιον . . . Ἀλκμᾶνα δὲ λέγουσιν ὅτε μὲν τὸν αὐτὸν λέγειν, ὅτε δὲ διαιρεῖν

Paus 3 18 6 [π Ἀμυκλῶν] ἐς Ἀμύκλας δὲ κατιοῦσιν ἐκ Σπάρτης ποταμός ἐστι Τίασα καὶ πρὸς αὐτῇ Χαρίτων ἐστὶν ἱερὸν Φαέννας καὶ Κλητάς, καθὰ δὴ καὶ Ἀλκμᾶν ἐποίησεν

Athenag Leg. Christ. 14 Ἀλκμᾶν καὶ Ἡσίοδος Μήδειαν (θεὸν φέρουσι)

Ael VH 12 36 εἰκόσασιν οἱ ἀρχαῖοι ὑπὲρ τοῦ ἀριθμοῦ τῶν τῆς Νιόβης παίδων μὴ συνῆδριν ἀλλήλοισ Ἀλκμᾶν δέκα φησίν

¹ *E* . *i. e.* ἑωροῦντες οἱ αἰωροῦντες . mss τῇ ὑλακῇ ὠρ.
² *E* ms μελίσκονα τὸν ἀμόρη

ALCMAN

96

Old Etymologicum Magnum: ὑλακόμωροι (an epithet of dogs *Od.* 14 29) given to barking busy with barking; or, according to another view, sharp-voiced, like ἐγχεσίμωρος, because of the sharpness of the spears (ἐγχη), for μόρος in the Cyprian dialect means sharp. But it is better to take it as toiling (μορέω) over their barking, because of their keeping awake. Or perhaps raising their bark, that is giving a shrill bark; compare Alcman:

raises for me his insatiable little tune¹

97

Scholiast on Aristophanes [Not to Ares? No. Nor yet to Enyalios? No]: This refers to those of the younger generation who identified Ares with Enyalios . . . Alcman is said sometimes to identify and sometimes to distinguish them.

98

Pausanias *Description of Greece* [on Amyclae]: On the way thither from Sparta is the river Tiasa . . . and near by there is a shrine of the Graces Phaenna and Cleta, as Alcman calls them in a poem

99

Athenagoras *Mission on behalf of the Christians*: Alcman and Hesiod make a Goddess of Medea.

100

Aelian *Historical Miscellanies*: The ancients appear to disagree upon the number of Niobe's children . . . Alcman says it was ten

¹ perh. of a bird's song, or of a rival poet's chorus (the God speaking)?

Plut. *Hdt. mal.* 14 καίτοι τῶν παλαιῶν καὶ λογίων ἀνδρῶν οὐχ Ὅμηρος, οὐχ Ἡσίοδος, οὐκ Ἀρχίλοχος, οὐ Πείσανδρος, οὐ Σπησίχορος, οὐκ Ἀλκμάν, οὐ Πίνδαρος, Αἰγυπτίου ἔσχον λόγον Ἡρακλέους ἢ Φοίνικος, ἀλλ' ἕνα τοῦτον ἴσασι πάντες Ἡρακλέα τὸν Βοίωτον ὁμοῦ καὶ Ἀργεῖον

Tz *Π.* 65 Herm: Θαλῆς, Πυθαγόρας, Πλάτων τε καὶ οἱ Στωικοὶ διαφορὰν ἴσασι δαιμόνων τε καὶ ἡρώων . . . Ὀρφεὺς δὲ καὶ Ὅμηρος, Ἡσίοδος τε καὶ Ἀλκμάν δ' λυροποῖς καὶ οἱ λοιποὶ ποιηταὶ ἄλλῃν ἄλλως ταῦτα ἐκδέχονται

Eust *Π* 1154 25 καὶ ὅτι Ἀκμονίδαι οἱ Οὐρανίδαι δηλοῦσιν οἱ παλαιοί, ὥς δὲ Ἀκμων¹ ὁ οὐρανὸς ὁ Ἀλκμάν, φασιν, ἱστορεῖ

Ath. 14 624 b [π τῆς Φρυγιστὶ ἁρμονίας]· ταύτην δὲ τῇ ἁρμονίᾳ Φρύγες πρῶτοι εὗρον καὶ μετεχειρίσαντο διδὲ καὶ τοὺς παρὰ τοῖς Ἑλλήσιν αὐλητὰς Φρυγίους καὶ δουλοπρεπεῖς τὰς προσηγορίας ἔχειν· οἶός ἐστιν ὁ παρὰ Ἀλκμᾶνι Σάμβας καὶ Ἀδων καὶ Τῆλος²

Sch. *Π* 3 250 [Λαομεδοντιάδῃ] μήτηρ Πριάμου, ὧς φησὶ Πορφύριος ἐν τῷ Περὶ τῶν Παραλελειμμένων τῷ Ποιητῇ Ὀνομάτων, κατὰ μὲν Ἀλκμᾶνα τὸν μελοποιὸν Ζευξίππῃ, κατὰ δὲ Ἑλλάνικον Στρυμόνῳ.

Plut. *Mus* 5 τοῦ δὲ Πολυμνάστου καὶ Πίνδαρος καὶ Ἀλκμάν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

¹ B, cf Eust. *Π.* 1150 59, Hesych. ἄκμων: mss Ἀκμονος

² B sugg Τύλος

ALCMAN

101

Plutarch *Malignity of Herodotus*: And yet among the ancient men of letters neither Homer, nor Hesiod, nor Archilochus, nor Peisander, nor Stesichorus, nor Alcman, nor Pindar, knew anything of an Egyptian or Phoenician Heracles, but all know this one Heracles who was both of Boeotia and of Argos

102

Tzetzes on the *Iliad*: Thales, Pythagoras, Plato, and the Stoics, know of a distinction between *daemones* or 'spirits' and *heroes* or 'demigods'. but Orpheus, Homer, Hesiod, Alcman the lyrist, and the other poets sometimes distinguish them and sometimes not.

103

Eustathius on the *Iliad*: The ancients explain that the sons of Heaven were Acmonidae or 'sons of Acmon,' and Alcman is said to tell us that Acmon is Heaven.¹

104

Athenaeus *Doctors at Dinner* [on the Phrygian 'mode']: This mode was first invented and practised by the Phrygians, and that is why flute-players in Greece have Phrygian names like those of slaves, for instance Sambas, and Adon, and Telus, in Alcman

105

Scholiast on the *Iliad* [Son of Laomedon]: Priam's mother, as we are told by Porphyrius in his book *On the Names omitted by Homer*, was according to the lyric poet Alcman Zeuxippè, but according to Hellanicus Strymo

106

Plutarch *Music*: Polymnastus is mentioned by the lyric poets Pindar and Alcman.

¹ Some make Acmon father of Heaven

Aristid. 2 272 ὑπὲρ τῶν Τεττάρων ἀλλ' ὅμως ἐὼ ταῦτα Πλάτωνος χάριν· ἔστω τὸ γειτόνημα ἄλμυρόν, ὥς φησιν.

Sch ad loc ἄλμυρόν γειτόνημα Ἀλκμάν ὁ λυρικός τοῦτο εἶπεν ἀντὶ τοῦ τὸ κακόν ἐστὶν γείτονα ἔχειν τὴν θάλασσαν . λέγει οὖν ὁ ῥήτωρ· Συγχωρῶμεν, φησί, ταῖς Ἀθήναις τὴν θάλατταν προσοικεῖν.

Arsen 43

ἄλμυρόν γειτόνημ' ἔμβλεπε πρόσω.¹

Aristid. 2 508 π. τοῦ Παραθέγματος ἐτέρωθι τοῖνον, καλλωπιζόμενος παρ' ὅσοις εὐδοκιμεῖ τοσαῦτα καὶ τοιαῦτα ἔθνη καταλέγει (ὁ Ἀλκμάν), ὥστ' ἔτι νῦν τοὺς ἀθλίους γραμματιστὰς ζητεῖν οὗ γῆς ταῦτ' ἐστί,² λυσιτελεῖν δ' αὐτοῖς καὶ μακράν, ὥς ἔοικεν, ἀπελθεῖν ὁδὸν μᾶλλον ἢ περὶ τῶν Σκιαπόδων ἀνήνυτα πραγματεύεσθαι

Strab. 1. 43 Ησίοδου δ' οὐκ ἔν τις αἰτιάσαιτο ἄγνοιαν, Ἡμίκυνας λέγοντος . . . οὐδ' Ἀλκμᾶνος Στεγανόποδας ἱστοροῦντος.

Diod Sic 4 7 ταύτας γὰρ οἱ πλεῖστοι τῶν μυθογράφων καὶ μάλιστα δεδοκιμασμένοι φασὶ θυγατέρας εἶναι Διὸς καὶ Μνημοσύνης, ὀλίγοι δὲ τῶν ποιητῶν, ἐν οἷς ἐστὶ καὶ Ἀλκμάν, θυγατέρας ἀποφαίνονται Οὐράνου καὶ Γῆς

¹ *Ε*, for metre cf. 131 : mss πόρρω

² mss εἶναι

ALCMAN

107

Aristides *The Four Great Athenians*¹ But I will admit this in Plato's favour, granted the 'brackish [or bitter] neighbour,' as he calls it (*Laws* 475 a)

Scholast on the passage Brackish neighbour: from Alcman the lyrist, meaning 'it is a bad thing to have the sea for a neighbour'. . . So the orator means 'let us admit that Athens was situate near the sea'

Arsenius *Violet-Bed*

Look thou from afar upon a brackish neighbour.

108

Aristides *On the Extemporised Addition*: In another passage, by way of displaying the greatness of his own fame, Alcman makes so preposterous an enumeration of peoples, that the hapless scholar to this day is trying to find out where in the world they can be, and it would pay him better, I think, to retrace his steps for many miles than to spend his time over the Sciapods or Shadow-feet

109

Strabo *Geography*: One can hardly charge Hesiod with ignorance for speaking of the Demi-dogs . nor yet Alcman for mentioning the Steganopods or Shelter-feet²

110

Diodorus of Sicily *Historical Library*: For most of the mythologists, and these the most approved, say that the Muses are the daughters of Zeus and Memory, but a few of the poets, and among these Alcman, represent them as daughters of Heaven and Earth.³

¹ Miltiades, Themistocles, Pericles, Cimon ² cf. Strab 7 299, Cram *AO* 3 370. 8 ³ see however 43 and 50; cf. Sch. Pind. *N.* 3 16

LYRA GRAECA

111

Hesych.

ἄανθα·

εἶδος ἠνωτίου παρὰ Ἀλκμᾶνι, ὡς Ἀριστοφάνης.¹

112

Cram *A O.* 1. 55. 7 ἀγάζω . . . τὸ θαυμάζω, ὅπερ παρὰ ἀγῶ, ἔστιν δὲ παρ' Ἀλκμᾶνι

αὐτὸν ἀγᾶ,

ἄφ' οὗ καὶ ἄγῃμι καὶ ἄγμαι.

113

Eust. *Il* 314. 41 [ἀγέρωχοι]· . . . δηλοῖ δέ φασιν οὕτως ἡ λέξις τοὺς σέμνους, ὡς Ἀλκμᾶν βούλεται.

114

Steph Byz. Αἰγιαλός . . . τὸ ἐθνικὸν Αἰγιαλεύς, τὸ θηλυκὸν Αἰγιάλεια, καὶ

Αἰγιαλίσ

παρ' Ἀλκμᾶνι.

115

Arg. Theocr. 12 καὶ Ἀλκμᾶν τὰς ἐπεράστους κόρας²

αἰτίας

λέγει.

¹ *B*: mss ἡ Ἀριστοφάνει ² there was an ancient corruption χορδὰς appearing elsewhere in this *Arg* and in *E.M.* 43 40; cf. *E.G.* 23 3, 12

ALCMAN

111

Hesychius *Glossary*: ἄνθα, a kind of

earring

in Alcman, according to Aristophanes.¹

112

Cramer *Inedita* (*Oxford*): ἀγάζω . . . 'to wonder,' from ἀγῶ, which occurs in Alcman; compare:

marvels at him;

from this come ἄγημι and ἄγμαι.

113

Eustathius on the *Iliad*: They say that the word ἀγέρωχοι thus used means 'the proud,' as Alcman intends it.

114

Stephanus of Byzantium: Αἰγιαλός . . . the ethnic adjective is Αἰγιαλεύς, with feminine Αἰγιάλεια and in Alcman Αἰγιαλís,

woman of Aegialus

115

Argument to Theocritus: And Alcman calls beloved maidens ἀιτίαι

darlings.²

¹ cf. Cram A.P. 4. 84. 18 (ἀάνθα)
and 12

² cf. E.G. 25. 3

LYRA GRAECA

116

Hesych ἀλιβάπτοις <πορφυροῖς |

ἀλίβαπτον>¹

πορφυρῶν ὄρνιν Ἀλκαῖος καὶ Ἀλκμάν.²

117

Steph Byz.

Ἀννίχωρον.

μέμνηται Ἀλκμάν οἱ οἰκοῦντες Ἀννίχωροι καὶ Ἀννίχωρες,
πλησίον Περσῶν κείμενοι.

118

Ibid.

Ἀράξαι

ἢ Ἀραῖοι· ἔθνος Ἰλλυρίας, ὡς Ἀλέξανδρος Κορνήλιος ἐν τῷ περὶ
τῶν Παρ' Ἀλκμᾶνι Τοπικῶς Εἰρημένων.

119

Ibid Ἀρρυβα· τὸ ἐθνικὸν

Ἀρρύβας.

οὕτω καὶ Ἀλκμάν³

120

Ibid.

Ἀσσός

. . . Ἀλέξανδρος δ' ὁ Κορνήλιος ἐν τῷ περὶ τῶν Παρ' Ἀλκμᾶνι
Τοπικῶς Ἱστορημένων Μυτιληναίων ἄποικον ἐν τῇ Μυσίᾳ φησὶν
Ἀσσόν, ὅπου ὁ σαρκοφάγος γίγνεται λίθος.

¹ two separate entries . so B

² mss Ἀχαιὶς καὶ ἀλ μάς

³ mss also Ἀρρυββα and Ἀρρῆββας

ALCMAN

116

Hesychius *Glossary* :

Dipt-in-the-Sea :

a purple bird, Alcaeus and Alcman.

117

Stephanus of Byzantium *Lexicon* :

Annichorum :

mentioned by Alcman : the inhabitants are Annichori or Annichores and are situate near Persia.

118

The Same :

Araxae

or Araxi : a race of Illyria, according to Alexander Cornelius in his tract on the *Place-Allusions of Alcman*

119

The Same : Arrhyba : the adjective is 'Appúβas,

Arrhyban,

for it is so in Alcman.

120

The Same :

Assus

. . . But Alexander Cornelius in his tract on the *Place-Allusions of Alcman* says that it is a Mytilenaeae colony in Mysia, where they find the sarcophagus or flesh-consuming stone.

LYRA GRAECA

121

Steph Byz. Γάργαρα πόλις τῆς Τρωάδος . . . Ἀλκμᾶν δὲ
θηλυκῶς τὴν

Γάργαρον

φησίν.

122

Ibid. Γραικός δ' Ἑλλήν, ὀξυτόνως, δ' Ὀσσισαλοῦ υἱός, ἀφ' οὗ
Γραικοί οἱ Ἑλληνες

Γραίκα

δὲ παρὰ Ἀλκμᾶνι ἡ τοῦ Ἑλλήνος μήτηρ ¹

123

Ibid. Ἰσσηδόνες· ἔθνος Σκυθικόν . . . Ἀλκμᾶν δὲ μόνος

Ἰσσηδόνας ²

αὐτοὺς φησιν εὐρίσκεται δὲ ἡ δευτέρα παρ' ἄλλοις διὰ τοῦ ε.

124

E.G. 395 52 μνήμη . . . Ἀλκμᾶν δὲ

φρασίδορκον ³

αὐτὴν καλεῖ βλέπομεν γὰρ τῇ διανοίᾳ τὰ ἀρχαῖα.

125

Cram. A.O. 1. 55. 21 σεσημείωται τὸ κάρχαρος . . . καὶ τὸ
θηλυκὸν παρ' Ἀλκμᾶνι

καρχάραισι φωναῖς ⁴

¹ E: mss Γραίκες (or Γραίες) δ' π' Α' αἱ τῶν Ἑλλήνων μητέρες
² mss also Ἀσσεδ, Ἀσεδ ³ O Muller. mss φασὶ δόρκον·
Headl. φασὶ δόρκων, cf Ἀγιδῶν (I), κινῶ, φυσῶ κ.τ.λ. ⁴ mss
καρχάρεσσι φ.

ALCMAN

121

Stephanus of Byzantium *Lexicon*: Gargara: a city of the Troad . . . Alcman makes it

Gargarus

of the feminine gender.

122

The Same: Γραικός, 'Graecus': Hellen—accented oxytone—the son of Thessalus, whence the Hellenes came to be called Greeks. And

Giacca

in Alcman is the mother of Hellen.

123

The Same: Issedones: a tribe of Scythia . . . Alcman is peculiar in calling them

Essedones;

the second syllable is found with the e short in other writers

124

Etymologicum Gudrianum · μνήμη, 'Memory': Alcman calls her

she that looks with the mind;

for we view the past with the eye of the intellect.

125

Cramer *Inedita (Oxford)*. The word κάρχαρος 'sharp' has been marked in our texts . . . and it is found in the feminine in Alcman, compare

with sharp voices

LYRA GRAECA

126

Zonar. 1190

κερκολύρα·

οὕτως δ' Ἀλκμᾶν ἐχρήσατο ἀντὶ τοῦ κρεκολύρα . . . τὸ δὲ κερκο-
λύρα ἡχητικὴ λύρα τὸ γὰρ κρέκε κρέκε ἡχὸς ἐστὶ τῆς κιθάρας.

127

Steph Byz. Πιτυοῦσαι νῆσοι διάφοροι, ἃς

Πιτυώδεις

καλεῖ Ἀλκμᾶν.

128、

E.M. 663. 54

Περίηρος·

ἐκ τοῦ Περιήρης, ἄρον τὸ η Περίηρος ταύτη ἐάν σοι προτεθῇ παρ'
Ἀλκμᾶνι ὅτι κλῖνον αὐτό, μὴ κλίνης οὐ γὰρ ἀκολουθεῖ ἢ κατάληξις,
εἰ γένοιτο Περιήρους, πρὸς τὴν Περίηρος¹ εὐθείαν. περὶ Παθῶν.

129

Suid χθονία . . . καὶ παρ' Ἀλκμᾶνι δέ, ὅτε φησὶ

χθόνιον τέρας

ἐπὶ τῆς Ἑριδος, τινὲς ἀντὶ τοῦ στυγνὸν ἐδέξαντο, ἔνιοι δὲ ἀντὶ τοῦ
μέγα, ἐπεὶ πρὸς αὐτὴν λέγει

¹ mss Περιήρης

ALCMAN

126

Zonaras Lexicon · κερκόλυρα : Alcman used this form instead of κρεκόλυρα . . . it means

sounding lyre,

kreke-kreke being the sound of the cithara.¹

127

Stephanus of Byzantium: Pityussae: various islands, called

Pityōdes

by Alcman.²

128

Etymologicum Magnum : Περίηρς,

Periers,

from Περίηρς, 'Perieres,' with loss of η; if it is set you to decline in this form in Alcman, refuse to do so, for the termination, if it becomes Περίήρους in the genitive, does not correspond to the nominative Περίηρς.³ (*On Inflections.*)⁴

129

Suidas *Lexicon* · χθονία 'earthy, infernal': . . . and in Alcman, when he says of Strife

infernal monster,

some commentators take it in the sense of 'abhorrent,' others in the sense of 'great' because he is addressing her.

¹ cf. *E.M.* 506. 17, Suid κερκόλυρα ² cf. Eust *Il* 355 45
³ cf. μάκαρς (29) : P. was father of Tyndareus ⁴ cf. *fr.* 133

Δ'

ἙΡΩΤΙΚΩΝ

130

Ath 13. 600 f [π ἔρωτος] Ἀρχύτας δ' ὁ ἁρμονικός, ὡς φησὶ
Χαμαιλέον, Ἀλκμᾶνα γεγονέναι τῶν ἐρωτικῶν μελῶν ἡγεμόνα καὶ
ἐκδοῦναι πρῶτον μέλος ἀκόλαστον ὃν τὰ¹ περὶ τὰς γυναῖκας καὶ
τὴν τοιαύτην μοῦσαν εἰς τὰς διατριβάς· διὸ καὶ λέγειν ἔν τινι τῶν
μελῶν·

Ἔρωσ με δαῦτε Κύπριδος Φέκατι²
γλυκὺς κατεῖβων καρδίαν ἰαίνει.

λέγει δὲ καὶ ὡς τῆς Μεγαλοστράτης οὐ μετρίως ἐρασθείη,³ ποιητρίας
μὲν οὔσης δυναμένης δὲ καὶ διὰ τὴν ὁμίλιαν τοὺς ἐραστὰς προσελκύ-
σασθαι· λέγει δὲ οὕτως περὶ αὐτῆς

τῷ Φαδεᾶν Μωσᾶν⁴ ἔδειξε
δῶρον μάκαιρα παρθένων⁵
ἃ ξανθὰ Μεγαλοστράτα.

131

Heph 82 [π. κρητικοῦ] καὶ εἴη ἂν ἐξάμετρον καταληκτικὸν
τὸ καλούμενον τοῦ Ἀλκμᾶνος ἐκ μόνων ἀμφιμάκρων

Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρωσ οἶα
<παῖς>⁶ παῖσδει
ἄκρ' ἐπ' ἄρθρ' ἦκα βαίνων⁷ τὸ 'μή μοι θίγῃς
τῷ κυπαιρίσκῳ.

¹ mss ὄντα καὶ ² B mss δ' αὐτε and ἔκατι ³ μετρίως
Schw ἐρασθείη Cob mss συμμέτρως ἐρασθεὶς ⁴ τῷ Φαδεᾶν
E, context requires 'me' Μωσᾶν Steph mss τοῦ θ' ἀδείαν
μοῦσαν ⁵ mss also μακαίρα παρθένω ⁶ Bent ⁷ E:
mss ἄνθης καβαίνων, ἄνθηκα βαίνων· Pauw ἄνθη καβαίνων, E
once ἄνθρουσκα βαίνων, but a *child* cannot walk on, or down on
to, the tips of flowers

ALCMAN

Book IV

LOVE-SONGS

130

Athenaeus *Doctors at Dinner* [on love]. Archytas the writer on musical theory maintains according to Chamaeleon that the originator of love-songs was Alcman, and that he was the first to give out to the schools¹ song that was licentious in matters concerning women, and other poetry of that kind, and that hence he says in one of his songs:

| Lo, at the Cyprian's hest, sweet Love distils upon
me and melts my heart.

And he says too that he fell wildly in love with Megalostрата, who was both a poetess and had the power of attracting lovers by her conversation. He speaks of her thus:

. . . to whom hath been shown the gift of the
sweet Muses at the hands of one that is right
happy among maidens, to wit the flaxen-haired
Megalostрата.

131

Hephaestion *Handbook of Metre* [the cretic]: And it will be a catalectic hexameter—namely that called Alcman's—composed entirely of cretics, as:

It is not Aphrodite; but wild Love, like a child,
plays me touch-me-not-with-your-little-reed, tread-
ing softly on tiptoe.²

¹ i.e. set choruses to learn in the song-schools: cf. Theophr. *Char.* 30. 18 ἱμάτιον ἐκδοῦναι πλῦναι, 'send his cloak to be cleaned' ² ref. to some game like our 'touch' or 'tig'; he means he is not really in love, it is 'only a flutter'

Apoll Pron. 83 3 ἡ σέ ὁμοίως πρὸς πάντων κοινή Δωριεῖς
διὰ τοῦ τ . . .

πρὸς δὲ τὲ τῶν φίλων

Ἀλκμάν.

E M. 622 44 ὁλοοίτροχος . . . ἐκ δὲ τοῦ ὁλοός γίνεται ἡ
κλητική ὁλοέ, καὶ κατὰ συγκοπὴν ὁλέ, ἐὰν δὲ ὁλός ᾖ ἡ εὐθεΐα,
γένοιτ' ἂν ἡ κλητική ὁλέ καὶ οὐκ ἔστι συγκοπή οἶον

ἔχει μ' ἄχος, ὦ ᾗ δαῖμον¹

τοῦτο περὶ Παθῶν Ἡρωδιανός.

Prisc 2 17. 11 Keil Hiatus quoque causa solebant illi
interponere F, quod ostendunt et poetae Aeolide usi,
Aleman:

καὶ χεῖμα πῦρ τε δάφινον

Cram. A O 1. 287 4 καὶ εἶκα, ὃ σημαίνει τὸ ὁμοῖον

εἶκας μὲν ὠραίῳ λίνῳ²

παρὰ Ἀλκμάν.

Ath 3 81f [π μήλων] Ἀλκμάν δὲ τὸ στρουθίον μῆλον,
ὅταν λέγῃ

μῆλον ᾗ κοδύμαλον

Ἀπολλόδωρος δὲ καὶ Σωσίβιος τὸ Κυδώνιον μῆλον ἀκούουσιν.

¹ ὦ ᾗ mss ὦ ἁλ' here, elsewh. ἁλε ² mss here, Bek.
1404, Hdn, οἶκας, elsewhere εἶκας

ALCMAN

132

Apollonius *Pronouns*: The pronoun $\sigma\acute{\epsilon}$, 'thee,' occurs in all dialects—in the Dorian in the form $\tau\acute{\epsilon}$, compare Alcman:

By our friends I adjure thee

133

Etymologium Magnum. The vocative of $\delta\lambda\omicron\delta$, 'destructive,' is $\delta\lambda\omicron\acute{\epsilon}$ or by syncope $\delta\lambda\acute{\epsilon}$, or if $\delta\lambda\omicron\delta$ be taken for the nominative then there is no syncope, as:

I am in pain, thou destroying spirit!¹

This comes from Herodian *On Inflections*.

134

Priscian *Principles of Grammar*: To avoid hiatus, too, they inserted digamma, as the poets who use Aeolic show, for instance Alcman:

And storm and destroying fire²

135

Cramer *Inedita* (Oxford): And *like*, which means 'to be like,' as

Thou 'rt like to ripe flax ;

in Alcman.³

136

Athenaeus *Doctors at Dinner* [on apples] = Alcman means the *struthian* apple when he says:

As small as a codymilion,⁴

though Apollodorus and Sosibius take it as a quince.

¹ cf. Cram. *A. O.* 2. 461 32 (**Αλκμανικόν*), 1 442, Sch. *Il.* 10 134 ² cf. *Ibid.* 21 ³ cf. *Ibid.* 4 368 19, 415 22, Bek. *An.* 3. 1294 5, 1404, Choer. *Epym.* Gais. 2. 58 7, 8 71, *Hdn.* *μον.* *λέξ.* 24. 9 ⁴ perh = medlar

Ε'

ΣΥΜΠΟΤΙΚΩΝ

137

Ath 10 416 d [π πολυφαγίας τῆς Ἀλκμᾶνος]· κὰν τῷ ε' δὲ
ἐμφανίζει αὐτοῦ τὸ ἀδηφάγον λέγων οὕτως·

ῥας δ' ἔσηκε τρεῖς, θέρος
καὶ χεῖμα χῶπάραν¹ τρίταν,
καὶ τέτρατον τὸ Φῆρ, ὅκα²
σάλλει μὲν ἐσθίεν δ' ἄδαν³
οὐκ ἔστι . . .

138

Ibid 3 110f μακωνίδων δ' ἄρτων μνημονεύει Ἀλκμὰν ἐν τῷ
πέμπτῳ⁴ οὕτως

κλῖναι μὲν ἔπτα καὶ τόσαι τράπεσσαι
μακωνίδων ἄρτων ἐπιστεφεῖσαι
λίνω⁵ τε σασάμω τε, κῆν πελίχυναις
πέδεσσι χρυσόκολλα.⁶

ἔστι βρωμάτιον διὰ μέλιτος καὶ λίνου

¹ cf Boisacq s v ὀπώρα· mss χεῖμαχω παρὰ, χειμᾶν ὀπώραν
² Schw -B: mss τὸ ηροκας, τὸ κρόκας ³ Pors: mss ἀλλ' εἰ
μὲν ἔσθιεν ἐν δάδαν ⁴ Schw· mss ε', ιεω, ιεω, πεντεκαίδεκάτῳ
⁵ Kaib: mss ἐπιστεφοῖσαι λ, -φοι σε λ., -φεῖς σελίνῳ: gen.

ALCMAN

BOOK V

DRINKING-SONGS

137

Athenaeus *Doctors at Dinner* [on the voracity of Alcman]:
And in his fifth Book he shows his gluttony thus:

And seasons made he three, summer and winter
and the third the autumn, and a fourth also, to wit
the spring, when things do flourish and grow but
one cannot eat his fill.

138

The Same. Poppy-cakes are mentioned by Alcman in his
fifth Book thus:

Seven couches and as many tables crowned with
poppy-cakes and linseed and sesame,¹ and set among
the flagons cups of damaskt gold;

it is a sweetmeat made with honey and linseed ²

¹ *i.e.* cakes flavoured with them, or 'poppy-cakes both of
linseed and of sesame', this is a drinking-bout not a feast
² *i.e.* these and poppy

Schn. mss dat. πελίχραις: cf Ath. 11 495 c
B: mss πέδεσσι, πέδαισι χρυσ sc. ἐκπύματα

⁶ πέδεστι

Ath 1. 31 c [π. οἰνῶν] Ἄλκμῶν δέ που ἄπυρον οἶνον καὶ ἄνθεος ὕσδοντά φησι τὸν ἐκ Πέντε λόφων, ὅς ἐστι τόπος Σπάρτης ἀπέχων στάδια ἑπτὰ, καὶ τὸν ἐκ Δευνθιάδων, ἐρύματός τινος, καὶ τὸν ἐκ Καρύστου, ὅς ἐστι πλησίον Ἀρκαδίας,¹ καὶ τὸν ἐξ Οἰνοῦντος καὶ τὸν ἐξ Ὀνόγλων καὶ Σταθμῶν χωρία δὲ ταῦτα πάντα πλησίον Πιτάνης φησὶν οἶν οἶνον δ' Οἰνουνητιάδαν ἢ Δένθιν ἢ Καρύστιον ἢ Ὀνογλιν² ἢ Σταθμίταν ἄπυρον δὲ εἶπε τὸν οὐχ ἠψημένον.

e. g ἄπυρον τε Φοῖνον καὶ ἄνθεος
 ὅσδοντα, τὸν μὲν Πέντε λόφων,
 τὸν δὲ τὸν Φοιουνντιάδαν
 ἢ Δένθιν ἢ Καρύστιον ἢ
 Ὀνογλιν ἢ Σταθμίταν.

Hesych. κλεψίαμβοι Ἀριστόξενος· μέλη τινα παρ' Ἀλκμῶν.

Ath. 14 648 b πόλτου δὲ μνημονεύει Ἀλκμῶν οὕτως·

ἤδη παρέξει πυάνιον τε πόλτου
 χίδρον τε λευκὸν κηρίναν θ' ὁπώραν.³

ἔστι δὲ τὸ πυάνιον, ὥς φησι Σωσίβιος, πανσπερμία ἐν γλυκεῖ ἠψημένη, χίδρον δὲ οἱ ἐφθοι πυροί, κηρίναν δὲ ὁπώραν λέγει τὸ μέλι

¹ καὶ τὸν ἐκ Καρ -- Ἀρκαδίας transp Pors from after Σταθμίταν ² cf Hesych ὀνιγλιν εἶδος οἶνου and Δένθιν οἶνος Λακῶνες ³ cf 137 mss τ' ὁπώραν

¹ cf Strab 10 446, Eust II. 281 10, 1449 12, 1633. 51, Steph Byz Κάρυστος ² these iambic fragments may be of

ALCMAN

139

Athenaeus *Doctors at Dinner* [on wines]· Alcman says, I think 'That wine unfired and of finest scent which comes from the Five Hills,' which is about a mile from Sparta, and that of Denthades, a frontier-post, and that of Carystus, which is nearly in Arcadia, and that of Oenus, Onogli, and Stathmus, which are all in the neighbourhood of Pitane—in his own words.

That wine unfired and of the finest scent, either that which comes from the Five Hills, or that which is the wine of Oenus, or else the Denthian or the Carystian, or the wine of Onogla or of Stathmī . . .

where by 'unfired' he means 'not boiled' ¹

140

Hesychius *Glossary*· κλεψιάμβοι, 'hidden iambs'· according to Aristoxenus these are certain lyric poems in the works of Alcman ²

141

Athenaeus *Doctors at Dinner*: Porridge is mentioned by Alcman, thus

Forthwith shall you have raisin-wine porridge,
white frumenty, and the waxen fruits of the bee,

and this kind of porridge, according to Sosibius, is all-seeds boiled in wine of raisins, frumenty is boiled wheat-coins, and the waxen fruits are honey.³

this sort; they were recited to music, cf. Ath. 14, 636 b, where for κλεψιάμβους we should read κλεψιαμβύκας, the instrument used ³ cf. Eust. *Od.* 1563 l, 1735. 50

LYRA GRAECA

142

Cram *A.O.* 1. 60 24 ἔαν δ' ᾤσιν ἐκ τοῦ ε οὐκέτι (γίνεται
τροπή τοῦ η εἰς α μακρόν) ἔλατος ἱππήλατος Ἀλκμάν

λεπτά δ' ἄταρπος νηλεὲς δ' ἀνάγκα.¹

ἐκ γὰρ τοῦ ἐλεεινῆ.

143

Ath 14 636 f [π μαγάδιδος]· καὶ Ἀλκμάν δέ φησι·

μάγαδιν δ' ἀποθέσθαι

144

E.M. 171. 7 αὔσιον καὶ ὁ μὲν Ὑβυκος αὔσιον λέγει . . . ὁ
δὲ Ἀλκμάν·

ταυσία πάλλα κέω.²

ς'

145

Apoll *Pron* 107 11 Αἰολεῖς μετὰ τοῦ *F* κατὰ πᾶσαν πτῶσιν
καὶ γένος . καὶ Ἀλκμάν δὲ συνεχῶς Αἰολίζων φησί

τὰ *F*ὰ κάδεα³

¹ νηλεὲς *B*: mss ἂ νηλῆς ² *E* (πειη ταυσία): mss
παλλακῆ, πολλακῆ ³ *F*ὰ *B*. mss εα

ALCMAN

142

Cramer *Inedita* (Oxford): But if they begin with ε the change from η to long α does not take place, for instance ξλατος ἰππήλατος; compare Alcman

Thin is the thread and pitiless the necessity ;¹

for *μηλέης*, 'pitiless,' is derived from *ἐλεεινή*, 'pitiable.'

143

Athenaeus *Doctors at Dinner* [on the musical instrument called *magadis*]: And Alcman, too, says:

to lay aside the lute

144

Etymologicum Magnum. αἰσιον, 'idle, useless' Ibycus uses this form . . . but Aleman ταύσιος, compare:

I will be an idle ball.²

BOOK VI 3

145

Apollonius *Pronouns*: The Aeolians use the digamma-forms in every case and gender. and Alcman is regularly Aeolic in

his own troubles

² i.e. thrown down and not played with ³ the contents of this Book being unknown, I have put into it all the remaining fragments of a personal type

LYRA GRAECA

146

Sch. Aristid. ὑπὲρ τῶν Τεττάρων 3 490 ὁ Κρῆς δὴ τὸν πόντον· παροιμία ἐπὶ τῶν εἰδότην μὲν προσποιουμένων δ' ἀγνοεῖν ἀντὶ τοῦ νησιώτης ἀγνοεῖ τὴν θάλατταν . . . λέγεται δὲ ἡ παροιμία καὶ οὕτως ὁ Σικελὸς τὴν θαλάτταν . . . Ἀλκμᾶν δ' ὁ λυρικὸς μέμνηται τῆς παροιμίας.

147

E M. 22 23 ἄζω . . . ὁ δὲ Ἡρωδιανὸς ἐν τῷ περὶ Παθῶν λέγει ὅτι παράγωγόν ἐστιν ἀπὸ τοῦ ἄγρος ἀγίζω καὶ κατὰ συγκοπὴν ἄζω . . . πόθεν δὲ δῆλον, ἐκ τοῦ τὸν Ἀλκμᾶνα εἰπεῖν

ἀγίσδεο

ἀντὶ τοῦ ἄζεο.

148

Hesych.

βλήρ·

δέλεαρ τὸ δὲ αὐτὸ καὶ αἶθμα ¹ παρὰ Ἀλκμᾶνι ² ἡ λέξις.

149

E M 228 25 γεργύρα ὁ ὑπόνομος, κυρίως δι' οὗ τὰ ὕδατα φέρεται τὰ ὕμβρια . . . ζήτει εἰς τὰ γόργυρα ὁ δὲ Ἀλκμᾶν διὰ τοῦ ε

γεργύρα ³

φησί.

150

Bek *An.* 2 949 τὸ

δοάν

παρ' Ἀλκμᾶνι Δωρικῶς δξύνεται, γεγονὸς οὕτω δῆν, δάν, δοάν.

¹ Schmidt, cf Hesych αἶθμα· δέλεαρ mss ἄσθμα ² Mein: mss Ἀλκμαίωνι ³ mss γέργυρα

ALCMAN

146

Scholiast on Aristides *On behalf of the Four Great Athenians*: The Cretan and the sea: Proverbial of those who know but pretend they do not; it means 'the islander does not know the sea' . . . The proverb also has this form: 'The Sicilian and the sea' . . . It is mentioned by the lyric poet Alcman.¹

147

Etymologicum Magnum: ἄζω . . . Herodian in his treatise *On Inflections* declares that it is derived from ἄγος, 'guilt or expiation,'—ἀγίζω by syncope ἄζω . . . and why he says so, is clear from Alcman's use of ἀγισθεο for ἄζεο

stand thou in awe

148

Hesychius *Glossary*: βλήρ

bait;

and another word for it is αἰθμα, the word occurs in Alcman.

149

Etymologicum Magnum: γεργύρα:

underground;

properly that which carries off rainwater; see the note on γόργυρα; but Alcman uses the ε-form, γεργύρα²

150

Bekker *Inedita*. The word δόαν,

for a long while,

in Alcman has an acute accent on the last syllable, arriving at this form thus. δήν, δάν, δόαν.³

¹ cf. Strab. 10. 481, *Paroem.* 1. 131 (where, however, *Alcaeus* is quoted as mentioning the proverb) ² cf. Bek. *An.* 1. 233. 27 ³ cf. Jo. Alex. 42, Bek. *An.* 2. 570

LYRA GRAECA

151

E.M. Vet 136 τὸ δὲ

ζάτραφα

παρὰ Ἀλκμᾶνι κανονιστέον κατὰ μεταπλασμὸν ἀπὸ τοῦ ζάτροφον.

152

E M 420. 28 ἡδυμος . . . τὸ δὲ ὑπερθετικὸν

ἄδυμέστατον¹

Αλκμᾶν ἔφη.

153

Eust Od. 1892 44 ἔτι ἰστέον καὶ ὅτι τὸ εἰρημένον ἦν ἐπὶ τρίτου ἐνικοῦ προσώπου δ' Ἀλκμᾶν

ῆς

λέγει μετειλημμένου τοῦ ν εἰς σ Δωρικῶς.

154

Cram. A.O 1. 190 20

ῆτί

δὲ λέγει Ἀλκμᾶν ἀντὶ τοῦ ῆσίν.

155

Eust II 756 30 . . . ἀντιθέσει τοῦ ν εἰς λ, φ ἀντιστοιχοῦσι Δωριεῖς ἐν τῷ φίλτατος φίντατος . . . κέλετο

κέντο

παρὰ Ἀλκμᾶνι.

mss ἡδυμέστατον

ALCMAN

151

Old Etymologicum Magnum: The form ζάτραφα¹

well-fed

in Alcman is to be classed as a metaplasma of ζάτροφον

152

Etymologicum Magnum: ἡδυμος, 'pleasant'; . . . Alcman uses the superlative ἀδυμέστατον,

pleasantest

153

Eustathius on the *Odyssey*: It should be understood, too that the third person singular ἦν takes the form ἦς,

he was,

in Alcman, by the Doric change of ν to σ.²

154

Cramer *Inedita* (Oxford) · Alcman uses the form ἦτλ,

saith,

instead of ἦσλ.

155

Eustathius on the *Iliad* · . . by the change of ν to λ, a substitution which the Dorians make in saying φίντατος for φίλτατος 'dearest'; . . . κέντο for κέλετο,

he prayed,

in Alcman.

¹ apparently acc sing.

•

cf. Fav 234

LYRA GRAECA

156

Ath. 3. 81 d

Κυδωνίων μήλων

μνημονεύει Στησίχορος . . . καὶ Ἀλκμάν.

157

Sch Od 23 76 [μάστακα] ὁ δὲ Ἀλκμάν καὶ τὰς γνάθους

μάστακας

φησὶ παρὰ τὸ μασῶσθαι.

158

Sch Il 17 40 τὰ γὰρ εἰς τις λήγοντα θηλυκὰ δισύλλαβα, μὴ ὄντα ἐπιθετικά, παραληγόμενα δὲ τῷ ο ἥτοι μόνῳ ἢ σὺν ἐτέρῳ φωνήεντι, ὀξύνεσθαι θέλει, κοιτίς, . . .

οὐτίς

τὸ ζῶον παρ' Ἀλκμᾶνι.

159

E M. Vet πείρατα περατα, καὶ παρ' Ἀλκμᾶνι

πέρασα·

<περὶ> Παθῶν.¹

160

Sch Il 12 137 [αἶας] ἴσως δὲ βεβαρυτόνηται, ἐπεὶ καὶ τὸ ναῦος ἐβαρύνετο . . . καὶ τὸ

φάυος²

παρ' Ἀλκμᾶνι.

¹ Reitz cf 128, 133 perh A. said πέρατα
ψαῦος

² E. mss

ALCMAN

156

Athenaeus Doctors at Dinner:

Cydonian apples

or quinces are mentioned by Stesichorus . . and Alcman

157

Scholiast on the *Odyssey*: Alcman calls the

jaws

μασtakes, from *μασάομαι* 'to chew.'

158

Scholiast on the *Iliad*: Feminine dissyllables ending in *-tis*, which are not epithets and of which the penultimate syllable contains *o* either simple or in a diphthong, have the acute accent on the last syllable, for instance *κοῦρτις*, . . . and

outis,

the animal, in Alcman.¹

159

Old Etymologicum Magnum · *πείρατα*:

ends,

and in Alcman in the form *πέρασα*. (*On Inflexions*).

160

Scholiast on the *Iliad*: *αἶας*: perhaps it has been circumflexed on the first like *ναῦος* for *ναός* 'temple,' . . . and *φαῦος* for *φάος*,

light,

in Alcman.

¹ cf. Arc 35. 3

LYRA GRAECA

161

Sch Luc. *Anach.* 32

γέρρον

. . Ἀλκμᾶν δὲ ἐπὶ τῶν οἷστῶν τέθεικε τὴν λέξιν.

162

E M Vct. βάλε . . δ δὲ Ἀλκμᾶν τὸ ἀβάλε, οἶον·

ἀβάλε καὶ νοέοντα¹

γίνεται.

163

Hdn. μον λέξ 9 31 (2 915 Lentz) εὐρυπῶν Ἀλκμᾶν

οἷσι δ' εὐρυπῶν²

164

Sch Theocr 5 92 [ἀνεμώννα] . . . Σωσίβιος δὲ τὰς ἀνεμόνας
παρὰ Λάκωσι

φαινίδας

καλεῖσθαι φησιν

165

Retz *Ind Lect* Rostock cod Couslin 394

ὀλκᾶς·

πλοῖον, <ναῦς φορτηγός,>³ καὶ παρὰ Ἀλκμᾶνι ἀηδῶν⁴ καὶ
Σειρήν.⁵

¹ ms νέοντα

² B: mss εὐρυπῶν ἀλκμοῖς ἥδε ῥυπῶν

³ Hesych

⁴ so Hesych. mss here ἀειδῶν

⁵ Voss.

mss εἰρήνη

ALCMAN

161

Scholiast on Lucian: γέρρον . . . Alcman uses the word
of

arrows

162

Old Etymologicum Magnum: βάλε 'would that': . . .
Alcman uses the form ἀβάλε, 'O would that,' for instance

O would that both discreet . . .

163

Herodian Words without Parallel ἐδρυκῶν 'splay-footed':
compare Alcman

But they to whom splay-footed . . .

164

Scholiast on Theocritus [windflower] . . . according to
Sosibius the anemone or windflower is called by the Spartans

shine-bright.

165

From a manuscript quoted by Reitzenstein: ὀλκός: A
ship; a merchant-ship; and in Alcman

alluring

of the nightingale and the Siren.¹

¹ the word means 'that which draws' cf. Hesych. s v.

ΑΡΙΟΝΟΣ

Βίος

Hdt 1. 23 ἔτυράννευε δὲ ὁ Περίανδρος Κορίνθου. τῷ δὴ λέγουσι Κορίνθιοι—ὁμολογέουσι δέ σφι Λέσβιοι—ἐν τῷ βίῳ θῶμα μέγιστον παραστήναι, Ἀρίονα τὸν Μηθυμναῖον ἐπὶ δελφίνος ἐξευειχθέντα ἐπὶ Ταΐναρον, ἔοντα κιθαρωδὸν τῶν τότε ἔόντων οὐδενὸς δεύτερον καὶ διθύραμβον πρῶτον ἀνθρώπων τῶν ἡμεῖς ἴδμεν ποιήσαντά τε καὶ ὀνομάσαντα καὶ διδάξαντα ἐν Κορίνθῳ. τοῦτον τὸν Ἀρίονα λέγουσι τὸν πολλὸν τοῦ χρόνου διατρίβοντα παρὰ Περιάνδρῳ, ἐπιθυμῆσαι πλῶσαι ἐς Ἰταλίην τε καὶ Σικελίην· ἐργασάμενον δὲ χρήματα μεγάλα θελῆσαι ὀπίσω ἐς Κόρινθον ἀπικέσθαι· ὀρμᾶσθαι μὲν νυν ἐκ Τάραντος, πιστεύοντα δὲ οὐδαμοῖσι μᾶλλον ἢ Κορινθίοισι μισθώσασθαι πλοῖον ἀνδρῶν Κορινθίων· τοὺς δὲ ἐν τῷ πελάγει ἐπιβουλεύειν τὸν Ἀρίονα ἐκβαλόντας ἔχειν τὰ χρήματα . . . τὸν δὲ ἐνδύντα τε πᾶσαν τὴν σκευὴν καὶ λαβόντα τὴν κιθάρην, στάντα ἐν τοῖσι ἐδωλίοισι διεξελθεῖν νόμον τὸν ὀρθιον· τελευτῶντος δὲ τοῦ νόμου ῥίψαί μιν ἐς τὴν θάλασσαν ἐωυτὸν ὥς εἶχε σὺν τῇ σκευῇ πάσῃ· καὶ τοὺς μὲν ἀποπλέειν ἐς Κόρινθον· τὸν δὲ δελφίνα λέγουσι ὑπολαβόντα ἐξενεῖκαι ἐπὶ Ταΐναρον . . . καὶ Ἀρίονός ἐστι ἀνάθημα χάλκεον οὐ μέγα ἐπὶ Ταινάρῳ, ἐπὶ δελφίνος ἐπεὶ ἀνθρώπος.

ARION

LIFE

Herodotus *Histories*. Periander was despot of Corinth. During his lifetime, according to the Corinthians—and indeed the Lesbians—a very marvellous thing took place, namely the rescue of Arion of Methymna from the sea at Taenarum by a dolphin. This Arion was the finest singer to the lyre then known, and is the first recorded composer of dithyrambs, which he named and trained Corinthian choirs to perform. It seems that he spent most of his life at the court of Periander; but one day conceiving a desire to visit Italy and Sicily, he did so, and some time afterwards, having made large sums of money there, determined to return to Corinth. Accordingly he set sail from Tarentum, chartering a vessel manned by Corinthians, a people whom he thought, of all men, he could trust. But when they reached the open sea the crew conspired to secure his money by throwing him overboard . . . Putting on all his harper's dress and grasping his lyre, he took his stand in the stern-sheets, and went through the Orphic or High-pitched Nome from beginning to end. Then he threw himself just as he was, dress and all, into the sea. The crew continued their voyage to Corinth; but meanwhile a dolphin, it seems, took Arion upon his back and carried him ashore at Taenarum . . . There is a small bronze votive-offering of Arion on the promontory of Taenarum, consisting of a man upon a dolphin's back.

Procl. *Chrest.* ap. Phot. *Bibl* p 320 Bek εὔρε-
θῆναι δὲ τὸν διθύραμβον Πίνδαρος ἐν Κορίνθῳ
λέγει· τὸν δὲ ἀρξάμενον τῆς ᾠδῆς Ἀριστοκλῆς¹
Ἀρίονά φησιν εἶναι, ὃς πρῶτος τὸν κύκλιον
ἤγαγε χορὸν.

Euseb. *Ol.* 40. 4 Ἀρίων ἐγνωρίζετο Μηθυμ-
ναῖος· οὗτος ἐπὶ δελφίνος εἰς Ταίναρον διεσώθη.

Sch Ar. *An.* 1403 [κυκλιοδιδάσκαλον]· Ἀντί-
πατρος καὶ Εὐφρόνιος . . . φασὶ τοὺς κυκλίους
χοροὺς στήσαι πρῶτον Λασόν . . . οἱ δὲ ἀρχαι-
ότεροι, Ἑλλάνικος καὶ Δικαίαρχος, Ἀρίονα
τὸν Μηθυμναῖον, Δικαίαρχος μὲν ἐν τῷ Περὶ
Μουσικῶν Ἀγώνων, Ἑλλάνικος δὲ ἐν τοῖς
Καρνεονίκαϊς.²

Suid Ἀρίων· Μηθυμναῖος, λυρικός, Κυκλέως
υἱός, γέγονε κατὰ τὴν λη' Ὀλυμπιάδα. τινὲς δὲ
καὶ μαθητὴν Ἀλκμᾶνος ἱστορήσαν αὐτόν. ἔγραψε
δὲ ᾄσματα, προοίμια εἰς ἔπη β'.³ λέγεται καὶ
τραγικοῦ τρόπου εὐρετῆς γενέσθαι, καὶ πρῶτος
χορὸν στήσαι, καὶ διθύραμβον ᾄσαι καὶ ὀνομάσαι
τὸ ἀδόμενον ὑπὸ τοῦ χοροῦ, καὶ Σατύρους εἰσενευ-
κεῖν ἔμμετρα λέγοντας.

Vide Luc. *D.M.* 8, Strab 13. 618, Paus 3 25.
7, Ael. *N.A.* 12 45 quotes the hymn of thanks to

¹ mss Ἀριστοτέλης ² mss Κραναικοῖς ³ Croiset sugg
β 'proems to the amount of 2000 lines'

LIFE OF ARION

Proclus *Chrestomathy*: According to Pindar the dithyramb was invented at Corinth, and we are told by Aristocles that the originator of this song was Arion, the first trainer of the cyclic or circular chorus.

Eusebius *Chronicle*: Fourth year of the 40th Olympiad (B.C. 617): Flourished Arion of Methymna, who was rescued by a dolphin off Taenarum.

Scholiast on Aristophanes [cyclic-chorus-trainer]: Antipater and Euphronius . . . declare that the cyclic or circular choruses were first assembled by Lasus . . . The earlier authorities, however, namely Hellanicus and Dicaearchus, ascribe their origin to Arion of Methymna, the former in his *List of Carnean Victors* and the latter in his *Treatise on the Musical Contests*.

Suidas *Lexicon*: Arion: Of Methymna, lyric poet, son of Cycleus, flourished in the 38th Olympiad (B.C. 628-625). According to some authorities he was a pupil of Alcman. He composed songs, namely two Books of Preludes to Epic poems. He is also said to have been the inventor of the tragic style, and to have been the first to assemble a chorus, to sing a dithyramb, to give that name to the song of the chorus, and to introduce Satyrs speaking in metre

Poseidon ascribed to Arion; this hymn being of much later date will be found in vol. iii (p. 478), for other refs. see Pauly-Wiss. *Real-Encycl*

ΣΑΠΦΟΥΣ

Βίος

Stob. Fl 29. 58 Αἰλιανὸς Σόλων ὁ Ἀθηναῖος Ἐξηκεστίδου παρὰ πότον τοῦ ἀδελφιδοῦ αὐτοῦ μέλος τι Σαπφoῦς ἄσαντος, ἥσθη τῷ μέλει καὶ προσέταξε τῷ μειρακίῳ διδάξαι αὐτόν. ἐρωτήσαντος δέ τινος διὰ ποίαν αἰτίαν τοῦτο ἐσπύδακεν, ὅδε ἔφη· “Ἵνα μαθὼν αὐτὸ ἀποθάνω.”

Hdt 2. 135 Ῥοδῶπις δὲ ἐς Αἴγυπτον ἀπῖκετο Ξάνθω τοῦ Σαμίου κομίσαντος· ἀπικομένη δὲ κατ’ ἐργασίην ἐλύθη χρημάτων μεγάλων ὑπὸ ἀνδρὸς Μυτιληναίου Χαράξου τοῦ Σκαμανδρωνύμου παιδὸς ἀδελφεοῦ δὲ Σαπφoῦς τῆς μουσοποιοῦ. . . . φιλέουσι δέ κως ἐν τῇ Ναυκράτι ἐπαφρόδιτοι γίνεσθαι αἱ ἐταῖραι· τοῦτο μὲν γὰρ αὕτη τῆς πέρι λέγεται ὅδε ὁ λόγος οὕτω δὴ τι κλεινὴ ἐγένετο ὥς καὶ πάντες οἱ Ἕλληνες Ῥοδῶπιος τὸ οὖνομα ἐξέμαθον . . . Χάραξος δὲ ὡς λυσάμενος Ῥοδῶπιν ἀπενόστησε ἐς Μυτιλήνην, ἐν μέλει Σαπφῶ κατεκερτόμησέ μιν.

Ibid. 134 κατὰ Ἀμασιν βασιλεύοντα ἦν ἀκμάζουσα Ῥοδῶπις.

Str 17. 808 [π. πυραμίδων]· λέγεται δὲ τῆς ἐταίρας τάφος γεγονὼς ὑπὸ τῶν ἐραστῶν, ἣν Σαπφῶ μὲν ἡ τῶν μελῶν ποιήτρια καλεῖ Δωρίχαν, ἐρωμένην τοῦ ἀδελφεοῦ αὐτῆς Χαράξου γεγονυῖαν,

SAPPHO

LIFE

Stobaeus *Anthology*: Aelian:—One evening over the wine, Excestides the nephew of Solon the Athenian sang a song of Sappho's which his uncle liked so much that he bade the boy teach it him, and when one of the company asked in surprise 'What for?' he replied 'I want to learn it and die.'

Herodotus, *Histories*: Rhodopis was brought to ply her trade in Egypt by Xanthes of Samos, from whom she was bought at a great price and given her freedom by a Mytilenaeen named Charaxus, the son of Scamandronymus and brother of the poetess Sappho . . . It seems that the courtesans of Nau-cratis are particularly attractive. At any rate the one of whom we are speaking became so famous as to be a household word throughout the Greek world. . . . When Charaxus returned to Mytilene after setting Rhodopis free, Sappho soundly rated him in a poem.

The Same: Rhodopis flourished in the reign of King Amasis.

Strabo *Geography* [the Pyramids]: There is a story that this one was built by her lovers as the tomb of the courtesan who is sometimes called Rhodopis but is known as Doricha to the lyric poetess Sappho, whose brother Charaxus made her

οἶνον κατὰγοντος εἰς Ναύκρατιν Λέσβιον κατ' ἐμπορίαν, ἄλλοι δ' ὀνομάζουσι Ῥοδῶπιν.

Ath. 10 424 e ὠνοχόουν τε παρὰ τοῖς ἀρχαίοις οἱ εὐγενέστατοι παῖδες . . . Σαπφῶ τε ἡ καλὴ πολλαχοῦ Λάριχον τὸν ἀδελφὸν ἐπαινεῖ ὡς οἶνοχοοῦντα ἐν τῇ πρυτανείῳ τοῖς Μυτιληναίοις.

Str 13. 617 [π. Μυτιλήνης]. συνήκμασε δὲ τούτοις (Πιπτακῶ καὶ Ἀλκαίῳ) καὶ ἡ Σαπφῶ, θαυμαστόν τι χρῆμα· οὐ γὰρ ἴσμεν ἐν τῇ τοσούτῳ χρόνῳ τῇ μνημονευομένῳ φανείσαν τινα γυναῖκα ἐνάμιλλον οὐδὲ κατὰ μικρὸν ἐκείνη ποιήσεως χάριν.

Ibid. 618 [π. Ἐρέσου]. ἐξ Ἐρέσου δ' ἦσαν Θεόφραστος τε καὶ Φανίας οἱ ἐκ τῶν περιπάτων φιλόσοφοι.

Sch. Plat *Phaedr.* 235 c Σαπφῶ λυρικὴ ποιήτρια, Σκαμανδρωνύμου, Μυτιληναία.

Marm. Par. 36 ἀφ' οὗ Σαπφῶ ἐκ Μυτιλήνης εἰς Σικελίαν ἔπλευσε φυγοῦσα [τὸ δεύτερον]¹ [ἔτη ΗΗΗΔΔΔΙΙΙΙ, ἄρχοντος Ἀθήνησιν μὲν Κριτίου τοῦ προτέρου, ἐν Συρακούσαις δὲ τῶν γαμόρων κατεχόντων τὴν ἀρχήν.

Euseb *Ol.* 45. 2² Sappho et Alcaeus poetae clari habentur.

¹ *E*, cf Sch. Berl.-Aberd. Alcaeus *C.R.* 1917. 33 ² some mss 45. 1

¹ cf *Suid* Αἴσωπος, Phot. *Lex* Ῥοδῶπιδος ἀνάθημα, *On.* 142

LIFE OF SAPPHO

his mistress on one of his visits to Naucratis with a cargo of Lesbian wine.¹

Athenaeus *Doctors at Dinner*: It was the custom among the ancients for the boys of noblest birth to pour out the wine. . . . The beautiful Sappho often sings the praises of her brother Larichus as serving the wine in the town-hall of Mytilene.²

Strabo *Geography* [on Mytilene]: Contemporary with Pittacus and Alcaeus was Sappho—a marvel. In all the centuries since history began we know of no woman who could be said with any approach to truth to have rivalled her as a poet

The Same [on Eresus]: This was the birthplace of Theophrastus and Phantias, the Peripatetic philosophers.³

Scholiast on Plato *Phaedrus*: Sappho: A lyric poetess, daughter of Scamandronymus; a native of Mytilene.⁴

Parian Chronicle: From the time when Sappho went from Mytilene to Sicily when banished [the second time, 334 years,] in the archonship of the earlier Critias at Athens and the rule of the Gamoroi or Landowners at Syracuse (B.C. 598).⁵

Eusebius *Chronicle*: Olympiad 45. 2 (B.C. 598): Flourished the poets Sappho and Alcaeus.

Ep. 15 63, *Paroem.* App. 4. 51 ² cf. Sch. *Il.* 20. 234
³ he would have mentioned S had he believed her to have been born there ⁴ cf. Mosch 3. 92 ⁵ the date occurs in a gap, but is prob. right; in any case it must lie betw. 605 and 591

Hermes. ap. Ath. 598 b . . .

Λέσβιος Ἀλκαῖος δὲ πόσους ἀνεδέξατο κώμους
Σαπφούς φορμίζων ἱμερόεντα πόθον
γινώσκεις. ὁ δ' αἰοιδὸς ἀηδόνος ἠράσαθ' ὕμνων
Τήιον ἀλγύνων ἄνδρα πολυφραδίῃ . . .

Ath. 599 c ἐν τούτοις ὁ Ἑρμῆσιάναξ σφάλ-
λεται συγχροεῖν οἰόμενος Σαπφῶ καὶ Ἀνα-
κρέοντα, τὸν μὲν κατὰ Κύρον καὶ Πολυκράτην
γενόμενον, τὴν δὲ κατ' Ἀλυάττην τὸν Κροίσου
πατέρα.

Ov. Ep. 15. 61 [Sappho Phaon]

Sex mihi natales ieiant, cum lecta parentis
ante diem lacrimas ossa bibere meas.

Sch. Pind : εἰς τοὺς Ἑννέα Λυρικούς·

Ἑννέα τῶν πρώτων λυρικῶν πάτρην γενεήν τε
μάνθανε, καὶ πατέρας καὶ διάλεκτον ἄθρει
ὦν Μυτιληναῖος μὲν ἔην γεραρώτερος ἄλλων
Ἀλκαῖος πρότερος ἡχικὸς Αἰολίδης.
ἢ δ' ἐπὶ τῷ ξυνῇν πάτρην φωνήν τε δαεῖσα
Σαπφῶ Κληίδος καὶ πατρὸς Εὐρυγύου . . .

Suid Σαπφῶ (α'). Σίμωνος· οἱ δὲ Εὐνομίνου.¹
οἱ δὲ Εὐρυγύου.² οἱ δὲ Ἐκρύτου· οἱ δὲ Σήμου· οἱ
δὲ Σκάμωνος.³ οἱ δὲ Εὐάρχου.⁴ οἱ δὲ Σκαμ-
ανδρωνύμου· μητρός δὲ Κλειδός· Λεσβία ἐξ
Ἑρέσου,⁵ λυρική· γεγονυῖα κατὰ τὴν μβ' Ὀλυμ-
πιάδα, ὅτε καὶ Ἀλκαῖος ἦν καὶ Σπησίχορος καὶ
Πιπτακός. ἦσαν δὲ αὐτῇ ἀδελφοὶ τρεῖς Λάριχος,

¹ mss also Εὐμήνου

² mss Ἑριγύου but Eud. Εὐριγύου

³ mss Κάμωνος

⁴ mss Ἐτάρχου

⁵ mss and Str 13. 618

Ἑρέσου but coins have σ

LIFE OF SAPPHO

Hermesianax quoted by Athenaeus *Doctors at Dinner*: . . . And Lesbian Alcaeus, thou knowest in how many a serenade he thrummed out his delightful love of Sappho; the poet loved that nightingale of hymns and vexed the man of Teos with his eloquence ¹

Athenaeus [on the Same]: In these lines Hermesianax is wrong in making Sappho contemporary with Anacreon. She belongs to the time of Alyattes father of Croesus, whereas he is coeval with Cyrus and Polycrates

Ovid *Letters of the Heroines* [Sappho to Phaon]: I was but six years old when the bones of a parent received the too-early drink-offering of my tears.

Preserved by the Scholiast on Pindar: On the Nine Lyric Poets: Now shall you learn the birth-place and lineage of the great lyric poets, and behold both their fathers and their language. First was Alcaeus of Mytilene, the most honoured [or eldest] of them all, a resonant son of Aeolus; and next to him one of the same city and speech, Sappho daughter of Eurygyus and Cleis . . .

Suidas *Lexicon*: Sappho (*1st notice*): Daughter of Simon or of Eunominus, or of Eurygyus,² or of Ecrytus, or of Semus, or of Seamon,³ or of Euarchus, or of Scamandionymus; mother's name Cleis. A Lesbian of Eresus,⁴ a lyric poetess; flourished in the 42nd Olympiad (B.C. 612-609) along with Alcaeus, Stesichorus, and Pittacus. She had three brothers,

¹ cf. Ov. *Ep.* 15 29 ² for the true form of the name cf. App. p. 431 and *Ἐπίγυιος* son of Larichus of Mytilene, *temp.* Alexander, Diod. 17 27 ³ abbrev. of Scamandronymus

⁴ perh. wrong, see above

Χάραξος, Εὐρύγνος.¹ ἐγαμήθη δὲ Κερκώλα² ἀνδρὶ πλουσιωτάτῳ, ὁρμωμένῳ ἀπὸ Ἀνδρον· καὶ θυγατέρα ἐποίησατο ἐξ αὐτοῦ ἡ Κλείς ὠνομάσθη. ἐταῖραι δὲ αὐτῆς καὶ φίλαι γεγόνασι τρεῖς, Ἀτθίς, Τελεσίππα, Μεγάρα· πρὸς ἃς καὶ διαβολὴν ἔσχεν αἰσχρᾶς φιλίας. μαθήτριάι δὲ αὐτῆς Ἀναγόρα³ Μιλησία, Γογγύλα Κολοφωνία, Εὐνείκα Σαλαμινία. ἔγραψε δὲ μελῶν λυρικῶν βιβλία θ'. καὶ πρώτη πλήκτρον εὔρεν. ἔγραψε δὲ καὶ ἐπιγράμματα καὶ ἰάμβους καὶ μονωδίας.

Suid Σαπφῶ (β'). Λεσβία ἐκ Μυτιλήνης, ψάλτρια. αὕτη δι' ἔρωτα Φάωνος τοῦ Μυτιληναίου ἐκ τοῦ Λευκάτου κατεπόντισεν ἑαυτήν. τινὲς δὲ καὶ ταύτης εἶναι λυρικὴν ἀνέγραψαν ποίησιν.

Ael. V.H. 12. 19 τὴν ποιήτριαν Σαπφῶ τὴν Σκαμανδρωνύμου θυγατέρα· ταύτην καὶ Πλάτων ὁ Ἀρίστωνος σοφὴν ἀναγράφει· πυνθάνομαι δὲ ὅτι καὶ ἐτέρα ἐν τῇ Λέσβῳ ἐγένετο Σαπφῶ, ἐταῖρα οὐ ποιήτρια.

Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἐταῖρας, ὡς ἡ Σαπφῶ . . .

Ov. Trist. 2. 365

Lesbia quid docuit Sappho nisi amare puellas ?
tuta tamen Sappho . . .

¹ mss Εὐρυγίου

² mss also Κερκύλα

³ Ἀνακτορία?

¹ or plied as a trader between A (an Ionian city) and Lesbos? ² cf. Ov. Ep. 15. 70, 120 ³ Anactoria?

⁴ 'quill' prob a mistake for *pēctis*, a kind of lyre, cf. Ath. 14 635 e (below) ⁵ this must come from another source,

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Larichus, Charaxus, Eurygyus. She was married to a very rich man called Cercōlas [*or* Cercylas] who came from Andros,¹ and had by him a daughter named Cleis.² She had three companions or friends, Atthis, Telesippa, and Megara, to whom she was slanderously declared to be bound by an impure affection. Her pupils or disciples were Anagora³ of Miletus, Gongyla of Colophon, Euneica of Salamis. She wrote nine Books of Lyric Poems, and was the inventor of the quill for striking the lyre⁴ [She wrote also 'inscriptions,' iambic verse, and monodies.]⁵

Suidas *Lexicon* : Sappho (2nd notice) : A Lesbian of Mytilene, a lyre-player. She threw herself from the Leucadian Cliff for love of Phaon the Mytilenaeon. Some authorities say that she too was a lyric poetess.

Aelian *Historical Miscellanies* [in the next article to that on Phaon⁶] : The poetess Sappho daughter of Scamandronymus : Even Plato son of Ariston calls her wise⁷. I understand that there was another Sappho in Lesbos, a courtesan, not a poetess.

Athenaeus *Doctors at Dinner*. Freeborn women to this day, and girls, call their intimates and friends *hetaerae* or companions [the usual word for courtesan], as Sappho does in this passage (*fr.* 12).

Ovid *Songs of Sadness* : What lore did Sappho teach but how to love maidens?⁸ Yet Sappho was safe . . .

as the term 'monodies' would cover most of the contents of her nine Books ⁶ n b he gives no other hint of a connexion between the two ⁷ the Greek means 'good at one's art or trade' ⁸ or teach her maidens but how to love

Sen. *Ep.* 88 quattuor milia librorum Didymus grammaticus scripsit. misererer si tam multa super-
vacua legisset. in his libris de patria Homeri
quaeritur, in his de Aeneae matre vera, in his
libidinosior Anacreon an ebriosior vixerit, in his an
Sappho publica fuerit, et alia quae erant dediscenda
si scies; 1 nunc et longam esse vitam nega.

Ath. 13. 596 b ἐνδόξους δὲ ἐταίρας καὶ ἐπὶ
κάλλει διαφερούσας ἤνεγκεν καὶ ἡ Ναύκρατις.
Δωρίχαν τε, ἣν ἡ καλὴ Σαπφὼ ἐρωμένην γεν-
ομένην Χαράξου τοῦ ἀδελφοῦ αὐτῆς κατ' ἐμπορίαν
εἰς τὴν Ναύκρατιν ἀπαίροντος διὰ τῆς ποιήσεως
διαβάλλει ὥς πολλὰ τοῦ Χαράξου νοσφισαμένην.
Ἡρόδοτος δ' αὐτὴν Ῥοδῶπιν καλεῖ,¹ ἀγνοῶν ὅτι
ἐτέρα τῆς Δωρίχης ἐστὶν αὕτη, ἡ καὶ τοὺς περι-
βοήτους ὀβελίσκους ἀναθεῖσα ἐν Δελφοῖς, ὧν
μέμνηται Κρατῖνος διὰ τούτων . . . εἰς δὲ τὴν
Δωρίχαν τόδ' ἐποίησε τοῦπίγραμμα Ποσειδίππος,
καίτοι καὶ ἐν τῇ Αἰσωπείᾳ² πολλάκις αὐτῆς
μνημονεύσας ἐστὶ δὲ τόδε·

Δωρίχα, ὅστέα μὲν σ' ἀπαλῆς κόσμησ' ἀπόδεσμα³
χαίτης ἢ τε μύρων ἔκπνοος ἀμπεχόνη
ἢ πωτε τὸν χαρίεντα περιστείλασα⁴ Χάραξον
σύγχρους ὀρθρίνων ἤψαο κισσυβίων.
Σαπφῶας⁵ δὲ μένουσι φίλης ἔτι καὶ μενέουσιν
ῥῶδης αἱ λευκαὶ φθεγγόμεναι σελίδες·
οὔνομα σὸν μακάριστον, ὃ Ναύκρατις ὧδε φυλάξει
ἔστ' ἀνὴρ Νείλου ναῦς ἔφαλος τεναγῇ.⁶

¹ cf. Str 17 808 ² Wil : mss Αἰθιοπίξ ³ E, cf
ἀπόδεσμος, δέσμα and for rhythm A P 12 98 1 mss ἀπαλὰ
(taking δέσμα for plur.) κοιμήσατο δεσμών (gen. due to ἀπὸ)
⁴ E. mss pres. ⁵ mss Σαπφῶαι ⁶ mss εἶσαν εἴη and γεγανη

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Seneca Letters to Lucilius: The grammarian Didymus wrote four thousand books. I should pity him if he had merely read so many useless works. The list includes treatises in which he discusses the birthplace of Homer, the true mother of Aeneas, whether Anacreon was more of a rake than a sot, whether Sappho was a prostitute, and other questions the answers to which you ought to forget if you knew them. And then people complain that life is short.¹

Athenaeus *Doctors at Dinner*: Naucratis too was the home of some famous and extremely beautiful courtesans. Doricha, who became the mistress of Sappho's brother Charaxus when his business took him to Naucratis, is trounced by his sister in a poem for having fleeced him.² But Herodotus calls her Rhodopis,³ not understanding that Doricha is not the same as the woman who dedicated at Delphi the famous spits mentioned by Cratinus . . .⁴ The following epigram was written on Doricha by Poseidippus, who speaks of her many times in the *Aesopica*: 'Tis but your bones they adorn now, Doricha, that band for your dainty hair, that spice-breathing mantle you wrapped the fair Charaxus in, to lie breast to breast with you till 'twas time for the morning cup, yet the white speaking pages of Sappho's dear song abides and ever will. Happy your name, which Naucratis thus will keep for her own so long as sea-going ship sails up the shallows of the Nile.⁵ Moreover there was a certain

¹ cf. Mart. 7. 69, 10. 35, Apul. *Apol.* 413, Ov. *A. A.* 3. 331, *Rem.* 761. ² cf. Ov. *Ep.* 15. 63, 117. ³ cf. Str. 17. 808. ⁴ quotation lost. ⁵ *i. e.* steers its way among the lagoons; N. was 30 miles from the sea.

καὶ Ἀρχεδίκη δ' ἦν τις ἐκ τῆς Ναυκράτεως καὶ αὐτὴ ἑταίρα καλή . . . καὶ ἡ ἐξ Ἑρέσου δὲ τῆς <ἐτέρας Σαπφούς ὁμώνυμος> ἑταίρα¹ τοῦ καλοῦ Φάωνος ἐρασθεῖσα περιβόητος ἦν, ὥς φησι Νύμφις² ἐν Περίπλῳ Ἀσίας.

Str. 10. 452 [π. Λευκάδος]: ἔχει δὲ τὸ τοῦ Λευκάτα Ἀπόλλωνος ἱερὸν καὶ τὸ ἄλμα τὸ τοὺς ἔρωτας παύειν πεπιστευμένον, 'Οὐ δὴ λέγεται πρώτη Σαπφώ,' ὥς φησιν ὁ Μένανδρος,

τὸν ὑπέροκμον θηρώσα Φάων'
οἷστρῶντι πόθῳ ῥίψαι πέτρας
ἀπὸ τηλεφανοῦς· ἀλλὰ κατ' εὐχὴν
σόν, δέσποτ' ἀναξ, εὐφημείσθω
τέμενος περὶ Λευκάδος ἀκτῆς.³

ὁ μὲν οὖν Μένανδρος πρώτην ἀλέσθαι λέγει τὴν Σαπφώ, οἱ δ' ἔτι ἀρχαιολογικώτεροι Κέφαλόν φασιν ἐρασθέντα Πτερέλα τὸν Δηιονέως. ἦν δὲ καὶ πάτριον τοῖς Λευκαδίοις κατ' ἐνιαυτὸν ἐν τῇ θυσίᾳ τοῦ Ἀπόλλωνος ἀπὸ τῆς σκοπῆς ῥιπτεῖσθαι τινα τῶν ἐν αἰτίαις ὄντων ἀποτροπῆς χάριν, ἐξαπτομένων ἐξ αὐτοῦ παντοδαπῶν πτερωτῶν⁴ καὶ ὀρνέων ἀνακουφίζειν δυναμένων τῇ πτήσει τὸ ἄλμα, ὑποδέχεσθαι δὲ κάτω μικραῖς ἀλιάσι κύκλῳ περιεστῶτας πολλοὺς καὶ περισφάζειν εἰς δύναμιν τῶν ὄρων ἔξω τὸν ἀναληφθέντα.

Serv. Verg. *Aen.* 3. 279 Phaon cum esset navi-
cularius solitus a Lesbo in continentem proximos
quosque mercede transvehere Venerem mutatam
in anvis formam gratis transvexit. quapropter ab ea
donatus unguenti alabastro, cum se indies inditum

¹ Kaib. -E: mss τῆς ἑταίρας Σαπφῶ

² Wil Νυμφόδωρος

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Archedicè of Naucratis, who was a beautiful courtesan . . . And according to Nymphis in his *Voyage around Asia*, the courtesan of Eresus, who was a namesake of the other Sappho and lover of the fair Phaon, won great notoriety.

Strabo *Geography* [the Leucadian Cliff]. This rock is surmounted by the temple of Apollo Leucātes, and from it is the leap which is supposed to cure love, 'Where Sappho first,' to quote Menander, 'in wild love-chase of the proud Phaon, leapt from the far-seen rock. But now in accordance with my vow shall thy precinct be praised, great Lord, by reason of the Cliff Leucadian' ¹ Though Menander thus gives priority to Sappho, greater antiquaries than he assign it to Cephalus son of Deioneus. It was an old custom of the Leucadians, every year at the sacrifice to Apollo, as an apotropaic or averting rite, to throw from the cliff some guilty person to whom they had previously fastened all sorts of birds and other winged creatures which by their fluttering might break his fall, a large crowd waiting below in small boats to pick him up and if possible carry him off to safety beyond the frontier.

Servius on the *Aeneid*: Phaon, who was a ferryman plying for hire between Lesbos and the mainland, one day ferried over for nothing the Goddess Venus in the guise of an old woman, and received from her for the service an alabaster box of unguent

¹ cf. Hesych Mil. Σαπφώ

² last line and a half added by Bentley from Hesych. Λευκάδος.
σόν. mss σήν

⁴ E. mss πτερών

ungeret, feminas in suum amorem traherat, in quis fuit una quae de monte Leucate, cum potui eius nequiret, abiecis se dicitur, unde nunc auctorare se quotannis solent qui de eo monte iaciantur in pelagus.¹

Suid. Φάων· <Φάων ὑπάρχεις τῷ κάλλει καὶ τῷ τρόπῳ> φασὶν ἐπὶ τῶν ἐρασμίων καὶ ὑπερφάνων. τοῦ γὰρ Φάωνος ἐρασθῆναί φασι σὺν πολλοῖς καὶ Σαπφώ, οὐ τὴν ποιήτριαν, ἀλλὰ <ἄλλην> Λεσβίαν· καὶ ἀποτυγχάνουσιν ῥίψαι ἑαυτὴν ἀπὸ τῆς Λευκάδος πέτρας.

Ath. 2. 69 d Κρατῖνος δέ φησι Φάωνος ἐρασθεῖσαν τὴν Ἀφροδίτην ἐν ‘καλαῖς θριδακίναῖς’ αὐτὸν ἀποκρύψαι, Μαρσύας δ’ ὁ νεώτερος ἐν χλόῃ κριθῶν.

On. Ep. 15. 51

Nunc tibi Sicelides veniunt nova praeda puellae;
quid mihi cum Lesbo? Sicelis esse volo.

Ath. 10. 450 e ἐν δὲ Σαπφοῖ ὁ Ἀντιφάνης αὐτὴν τὴν ποιήτριαν προβάλλουσιν ποιεῖ γρίφους . . . :—13. 572 c Ἐφίππος ἐν Σαπφοῖ φησιν . . . :—8. 339 c καὶ Τιμοκλῆς δ’ ἐν Σαπφοῖ φησιν . . . :—13. 599 d καὶ γὰρ Δίφιλος ὁ κωμωδιοποιὸς πεποίηκεν ἐν Σαπφοῖ

¹ Ael. V.H. 12. 18 adds τὰ γε μὴν τελευταῖα ἀπεσφάγη μοιχεύων ἀλούς

¹ prob. basis of the plot of the *Phaon* of the comedy-writer Plato ² Aelian adds ‘Finally he was taken in adultery and murdered’ ³ from Apostolus *Par.* 2 707 who appends a slightly different version derived from *Epit.* Palaeph. *Incred.*

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the daily use of which made women fall in love with him¹. Among those who did so was one who in her disappointment is said to have thrown herself from Mount Leucates, and from this came the custom now in vogue of hiring people once a year to throw themselves from that place into the sea².

Suidas *Lexicon*: Phaon: <You are a Phaon both in looks and deeds>³, this proverb is used of those who are lovely and disdainful. They say that this Phaon was beloved by many women, among them Sappho, not the poetess but another Lesbian, who failing to win him threw herself from the Leucadian Cliff.

Athenaeus *Doctors at Dinner*: According to Cratinus, Aphrodite when beloved by Phaon concealed him among the 'fair wild-lettuces'; but according to the younger Marsyas the hiding-place was among the growing barley.⁴

Ovid *Letters of the Heroines* [Sappho to Phaon] The maidens of Sicily are now thy prey; what have I to do with Lesbos? I am fain to be a Sicilian.

Athenaeus *Doctors at Dinner*: Antiphanes in his *Sappho* makes the poetess propound riddles . . . ;—To quote the *Sappho* of Ephippus . . . ;—Compare Timocles' *Sappho* . . . ;—Diphilus, the

49 with the inconsistent addition, 'this is the P. in whose honour as her lover many a song has been written by Sappho', cf. Phot *Lix* *Λευκάτης, Φάων*, Phot *Bibl* 153 (list of Leucadian Cliff leapers without mention of S), Luc *D Mort* 9 2 (substitutes Chios for Lesbos), Ov *Ep* 15 175f (confuses the 'two Sapphos'), Am 2 18 34, Stat *Silv.* 5 3 155 (substitutes Calchis (sic) for Leucas), Apost *Paroem.* 17 80, Alciphr 3 1, Aus *Id* 6 21, Ep 92, Plin. *NH* 22 9, Plaut *Mil.* 1246 . . . 'cf. Nat Com 5. 16 ('Adonis' for 'Phaon')

δράματι Σαπφούς ἐραστὰς Ἀρχίλοχον καὶ
Ἰππώνακτα.¹

Max. Tyr. 24 (18) ὁ τῆς Λεσβίας (ἔρωτος), εἴ τοι
χρὴ πρεσβύτερα τοῖς νεοῖς εἰκάσαι, τί ἂν εἴη
ἄλλο ἢ ἡ Σωκράτους τέχνη ἐρωτική; δοκοῦσι γάρ
μοι τὴν κατὰ ταῦτὸ ἐκότερος φιλίαν, ἢ μὲν
γυναικῶν, ὁ δὲ ἀρρένων ἐπιτηδεύσαι. καὶ γὰρ
πολλῶν ἐρᾶν ἔλεγον καὶ ὑπὸ πάντων ἀλίσκεσθαι
τῶν καλῶν ὅτι γὰρ ἐκείνῳ Ἀλκιβιάδης καὶ
Χαρμίδης καὶ Φαῖδρος, τοῦτο τῇ Λεσβίᾳ Γύρινα
καὶ Ἀθίς καὶ Ἀνακτορία καὶ ὅτιπερ Σωκράτει
οἱ ἀντίτεχνοι Πρόδικος καὶ Γοργίας καὶ Θρασύ-
μαχος καὶ Πρωταγόρας, τοῦτο τῇ Σαπφοῖ Γοργῶ
καὶ Ἀνδρομέδα· νῦν μὲν ἐπιτιμᾷ ταύταις, νῦν
δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ
Σωκράτους.

On. Ep. 15. 15

Nec me Pyrrhides Methymniadesve puellae
nec me Lesbium cetera turba iuvant;
vilis Anactorie, vilis mihi candida Cydro,²
non oculis grata est Atthis ut ante meis,
atque aliae centum, quas hic³ sine cimine amavi;
improbe, multarum quod fuit, unus habes.

¹ cf. Ibid. 11. 487a
κυδνός

² mss also *Cydrno*, but see L. & S.
³ some mss *non*

¹ cf. Bek *An* p. 89, Poll. 7, it will be seen that the ancient testimony for connecting the poetess with the Leucadian Cliff and with Phaon is conflicting; there were many White Rocks, and her leap, which if it was more than a threat or a

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writer of comedies, in his play *Sappho* has made the poetess beloved by Archilochus and Hipponax.¹

Maximus of Tyre *Dissertations*: The love of the fair Lesbian, if it is right to argue from one age to another, was surely the same as the art of love pursued by Socrates. They both appear to me to have practised the same sort of friendship, he of males, she of females, both declaring that their beloved were many in number and that they were captivated by all beautiful persons. What Alcibiades, Charmides, and Phaedrus were to him, Gyrinna,² Atthus, and Anactoria were to her, and what his rival craftsmen, Piodicus, Gorgias, Thrasy-machus and Protagoras were to Socrates, that Gorgo and Andromeda were to Sappho, who sometimes takes them to task and at others refutes them and dissembles with them exactly like Socrates.

Ovid *Letters of the Heroines* [Sappho to Phaon]. I take no pleasure in the maids of Pyrrha or Methymna nor in any of the daughters of Lesbos; Anactoria is a paltry jade, and so is the fair Cydro, my eyes see no beauty now in Atthus, or in a hundred others whom I have loved here so innocently³ Bold man! what once belonged to many is now thine alone.

metaphor, can hardly have been fatal (cf Max Tyr 18. 9 below), was apparently transferred to Leucates from one of these; the second Sappho is prob a late invention intended to reconcile the testimony of S's own works with the dramatic adaptations of the popular tradition to the myth of Phaon and the Goddess (cf Jason and Hera Ap Rhod 3 68) ² cf Suid *Ἡρίνα*, Eust *Il* 2 p 247 ³ or not without evil imputation

Philostr. *Vit. Ap.* 1. 30 εἰσῆει μὲν δὴ (ὁ Ἀπολλώνιος) παραπεμπόμενος ὑπὸ πλειόνων· τουτὶ γὰρ ᾤοντο καὶ τῷ βασιλεῖ χαρίζεσθαι μαθόντες ὡς χαίροι ἀφιγμένῳ· διὼν δὲ ἐς τὰ βασίλεια οὐ διέβλεψεν ἐς οὐδὲν τῶν θαυματομένων, ἀλλ' ὥσπερ ὁδοιπορῶν διῆει αὐτὰ, καὶ καλέσας τὸν Δάμιν· Ἦρου με' ἔφη· πρῶην, ὅτι ὄνομα ἦν τῇ Παμφύλῳ γυναικὶ ἣ δὴ Σαπφοῖ τε ὁμιλῆσαι λέγεται καὶ τοὺς ὕμνους οὓς ἐς τὴν Ἀρτεμιν τὴν Περγαίαν ᾄδουσι συνθεῖναι τὸν Αἰολέων τε καὶ Παμφύλων τρόπον· Ἦρόμην' ἔφη, τὸ δὲ ὄνομα οὐκ εἶπας· Οὐκ, ὦ χρηστέ, εἶπον ἀλλ' ἐξηγούμην σοι τοὺς νόμους τῶν ὕμνων καὶ τὰ ὀνόματα καὶ ὅπη τὰ Αἰολέων ἐς τὸ ἀκρότατόν τε καὶ τὸ ἴδιον Παμφύλων παρήλλαξε· πρὸς ἄλλῳ μετὰ ταῦτα ἐγενόμεθα, καὶ οὐκέτ' ἤρου με περὶ τοῦ ὀνόματος· καλεῖται τοίνυν ἡ σοφὴ αὕτη Δαμοφύλη, καὶ λέγεται τὸν Σαπφοῦς τρόπον παρθένους τε ὁμιλητρίας κτήσασθαι ποιήματά τε συνθεῖναι τὰ μὲν ἐρωτικά, τὰ δὲ ὕμνους. τά τοι ἐς τὴν Ἀρτεμιν καὶ παρῶνται αὐτῇ καὶ ἀπὸ τῶν Σαπφῶν ᾄσται·

Hor. *Od.* 2 13. 21 [Ille et nefasto te posuit die . . , arbos . .].

Quam paene fui vae regna Proserpinae
et iudicantem vidimus Aeacum
sedesque discipulas piorum et
Aeolus fidibus querentem

Sappho puellis de popularibus
et te sonantem plenius auleo,
Alcaeae, plectro, . . .

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Philostratus *Life of Apollonius of Tyana*: So Apollonius entered the king's palace, accompanied by a number of people who, knowing that he had been pleased to hear of his arrival in Babylon, thought that this would gratify the king. As he passed in however, the philosopher paid no attention whatever to the wonders of the house, but walking by them as though he were travelling on the high road, called Damis to him and said: 'You asked me the other day the name of the fair Pamphylian who is said to have been associated with Sappho and to have composed the hymns they sing to Artemis of Perga in the Aeolian and Pamphylian modes' 'So I did,' he replied, 'but received no answer' 'No, my friend, but you received an account of the tunes of the hymns and the names they are known by, and how she changed the Aeolian peculiarities into her own noble Pamphylian. We then turned to something else, and you did not repeat your original request. Well, this clever woman's name was Damophyla, and she is said to have had girl-companions like Sappho, and to have composed love-poems and hymns just as she did. The hymns to Artemis are her adaptations of her teacher's work, deriving ultimately from Sapphic originals.'

Horace *Odes* [Ill-omened was the day of your planting, good tree . . .]: How near was I to beholding the realm of gloomy Proserpine with Aeacus holding court, how near to seeing the abodes assigned the holy dead, with Sappho singing elegies to the Aeolian string upon the girls of her city, and thee, Alcaeus, chanting with fuller note and quill of gold . . .

Ον. *Ep.* 15. 201

Lesbides, infamem quae me fecistis amore,
desinite ad cithaias turba venite meas.

Arist. *Rh* 1398 b πάντες τοὺς σοφοὺς τιμῶσιν·
Πάριοι γοῦν Ἀρχίλοχον καίπερ βλάσφημον ὄντα
τετιμήκασιν, καὶ Χίοι Ὀμηρον οὐκ ὄντα πολίτην,
καὶ Μυτιληναῖοι Σαπφῶ καίπερ γυναῖκα οὖσαν,
καὶ Λακεδαιμόνιοι Χίλωνα τῶν γερόντων ἐποίησαν
ἥκιστα φιλόλογοι ὄντες . . .

Poll. 9. 84 Μυτιληναῖοι Σαπφῶ τῇ νομίσματι
ἐνεχαράξαντο.

Anth. Pal. 7. 14 Ἀντιπάτρου Σιδωνίου εἰς
Σαπφῶ τὴν Μυτιληναίαν τὴν λυρικήν·

Σαπφῶ τοι κεύθεις, χθὼν Αἰολί, τὰν μετὰ
Μούσαις

ἀθανάταις θνατὰν Μοῦσαν ἀειδομένην,
ἂν Κύπρις καὶ Ἑρως συνάμ' ἔτραφον, ἅς μέτα
Πειθῶ

ἔπλεκ' αἰείζων Πιερίδων στέφανον,
Ἑλλάδι μὲν τέρψιν, σοὶ δὲ κλέος. ὦ τριέλικτον
Μοῖραι δινεῦσαι νῆμα κατ' ἡλακάτας,
πῶς οὐκ ἐκλώσασθε πανάφθιτον ἡμᾶρ αἰοιδῶ
ἄφθιτα μῆσαμένα δῶρ' Ἑλικωνιάδων ;

Plat. *Phaedr.* 235 b ΣΩ. Τοῦτο ἐγὼ σοι οὐκέτι
οἶος τ' ἔσομαι πίθεσθαι· παλαιοὶ γὰρ καὶ σοφοὶ
ἄνδρες τε καὶ γυναῖκες περὶ αὐτῶν εἰρηκότες καὶ
γεγραφότες ἐξελέγξουσιν με, εἰάν σοι χαριζόμενος
συγχωρῶ.—ΦΑΙ. Τίνες οὗτοι ; καὶ ποῦ σὺ βελτίω

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Ovid *Letters of the Heroines* [Sappho to Phaon]:
Daughters of Lesbos, whose love has made me of
ill-report, throng ye no more to hear my lyre.

Aristotle *Rhetoric*: . . . The wise are honoured
universally. The Parians have honoured Archilochus
despite his slanderous tongue, the Chians Homer
though he was not of their city, and the Mytilenaeans
Sappho for all she was a woman; ¹ while the Spartans,
who have no love for learning, elected Chilon of their
senate . . . ²

Pollux *Vocabulary*. The Mytilenaeans engraved
Sappho on their coinage ³

Palatine Anthology Antipater of Sidon on Sappho
the lyric poetess of Mytilene: That which thou
coverest, Aeolian soil, is Sappho, ⁴ one that is sung
for a mortal Muse among Muses immortal, one that
was reared by Cypris and by Eros too, one that helped
Persuasion weave the everlasting garland of the
Pierian Maids, a delight unto Greece, a glory unto
thee O ye Fates that twirl the three-ply thread
from the distaff, why span ye not a never-dying day
for the songstress who devised the deathless gifts
of the Daughters of Helicon?

Plato *Phaedrus*: SOCRATES: I cannot go so far with
you as that. There are wise ancients, both men and
women, whose sayings or writings will refute me if
I allow you to persuade me of it — PHAEDRUS: Who
may these be? and where have they given you

¹ n b. he does not say 'an evil woman' ² cf. Aristid
12. 85 ³ where she may still be seen, as also on that of
Eresus; in both cases the coins are of Imperial times
⁴ Antipater (c 120 B C) evidently believed that S. died in
Lesbos; cf. Max. Tyr. 18. 9 below •

τούτων ἀκήκοας ;—ΣΩ. Νῦν μὲν οὕτως οὐκ ἔχω εἰπεῖν· δῆλον δὲ ὅτι τινῶν ἀκήκοα, ἣ που Σαπφούς τῆς καλῆς ἣ Ἀνακρέοντος τοῦ σοφοῦ ἣ καὶ συγγραφέων τινῶν.

Max. Tyr 24 (18) 7 . . . Σαπφούς τῆς καλῆς—οὕτω γὰρ αὐτὴν ὀνομάζων χαίρει (ὁ Σωκράτης) διὰ τὴν ὥραν τῶν μελῶν, καίτοι μικρὰν οὔσαν καὶ μέλαιναν.

On. Ep. 15. 31

Si mihi difficilis formam natum negavit,
ingenio formae damna rependo meae.
nec me despicias, si sum tibi corpore paiva
mensuramque brevis nominis ipsa feram¹;
sum brevis, at nomen quod teras impleat omnes
est mihi; mensuram nominis ipsa fero.
candida si non sum, placuit Cephæa Perseo
Andromede, patinae fusca colore suae;
et varus albae iunguntur saepe columbae,
et niger a viridi tui tui amatur ave

Luc Imag 18 [π. τὴν σοφίας καὶ συνέσεως εἰκόνα]. δεύτερον δὲ καὶ τρίτον παράδειγμα Θεανῶ τε ἐκείνῃ καὶ ἡ Λεσβία μελοποιὸς καὶ Διοτίμα ἐπὶ ταύταις, ἡ μὲν τὸ μεγαλόνουν ἡ Θεανὼ συμβαλλομένη εἰς τὴν γραφήν, ἡ Σαπφὼ δὲ τὸ γλαφυρόν τῆς προαιρέσεως . . .

Sch. ad loc. ὅσον εἰς σῶμα εἰδεχθεστικότητα <ἡ> Σαπφῶ, μικρά τε καὶ μέλαινα ὀρωμένη, καὶ τί γὰρ ἄλλο ἢ ἀηδῶν ἀμόρφους τοῖς πτίλοις ἐπὶ σμικρῷ τῷ σώματι περιειλημένη.

Porph. Hor. Sat. 2 l. 30 [ille velut fidis arcana sodalibus olim | credebat libris] Aristoxeni sententia

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better information in this matter?—SOCRATES: I cannot say off-hand; but I have certainly got it from one of them, from the beautiful Sappho perhaps, or from the wise Anacreon, or some writer of history.

Maximus of Tyre: . . . the beautiful Sappho, for so Socrates rejoices to call her because of the beauty of her lyric verse, although she was small and dark.

Ovid *Letters of the Heroines* [Sappho to Phaon]: If crabbed Nature has denied me beauty, I make up for the lack of it with wit; nor should you despise me for one that hath both small stature and little fame. Little I am indeed, but I have a name which fills the world, and 'tis by the measure of that I go. If I am not fair, remember that Cepheian Andromeda found favour with Perseus, dark though she was with the hue of her birthplace, remember that white doves mate with pied, dark turtle-doves with green.

Lucian *Portraits* [on an ideal picture of Wit and Wisdom]: For a second and third model (after Aspasia) we might take Theano and the Lesbian lyrist, and for a fourth Diotima, Theano contributing to our picture greatness of mind and Sappho refinement of character . . .

Scholiast on the passage: Physically Sappho was very ill-favoured, being small and dark, like a nightingale with ill-shapen wings enfolding a tiny body.

Porphyrio on Horace [Lucilius used to confide his secrets to his books as though to a faithful comrade]: This idea comes from Aristoxenus, who

¹ mss *fero*

est; ille enim in suis scriptis ostendit Sapphonem et Alcaeam volumina sua loco sodalium habuisse.

Max. Tyr. 24 (18). 9 ἀναίθεται (ὁ Σωκράτης) τῇ Ξανθίππῃ ὀδυρομένη ὅτε¹ ἀπέθνησκεν, ἡ δὲ Σαπφὼ τῇ θυγατρὶ·

οὐ γὰρ θέμις ἐν μοισοπόλῳ οἰκίᾳ
θρήνον θέμεν· οὐκ ἄμμι πρέπει τάδε.

Anth. Pal. 9. 506 Πλάτωνος εἰς Σαπφώ·
Ἐννέα τὰς Μούσας φασὶν τινες· ὥς ὀλιγώρως·
ἡνίδε καὶ Σαπφὼ Λεσβόθεν ἡ δεκάτη.

Ibid. 7. 718: Νοσσίδος εἰς Νοσσίδα·
ᾧ ξεῖν', εἰ τύ γε πλείς ποτὶ καλλίχορον Μυτι-
λάναν

τὰν Σαπφοῦς χαρίτων αἶθος² ἐναυσαμέναν,
εἰπὼν³ ὥς Μούσαισι φίλα τ' ἦν ἅ τε Λοκρὶς γὰ
τίκτε μ'⁴ ἴσαις δ' ὅτι μοι τοῦνομα Νόσσις, ἔθι.⁵

Ibid. 7. 407 Διοσκορίδου εἰς Σαπφὼ τὴν Μυτι-
ληναίαν, τὴν μελοποιόν, τὴν ἐν τῇ λυρικῇ ποιήσει
θαυμαζομένην·

Ἡδιστον φιλέουσι νέοις προσανάκλιμ' ἐρώτων,⁶
Σαπφώ, σὺν Μούσαις ἡ ῥά σε Πιερίῃ
ἡ Ἐλικῶν εὐκισσος ἴσα πνείουσαν ἐκείναις
κοσμεῖ, τὴν Ἐρέσῳ Μοῦσαν ἐν Αἰολίδι,
ἡ καὶ Ὑμνῶν Ὑμέναιος ἔχων εὐφεγγέα πεύκη
σὺν σοι νυμφιδίων ἴσταθ' ὑπὲρ θαλάμων,

¹ mss ὅτι ² E mss ἄνθος ³ E mss εἰπεῖν ⁴ Mein·
mss φίλα (φίλαν) τῇναιτε Λοκρὶσσα τίκτειν (τίκτεν, τίκτ' ἔμ')
⁵ ἴσαις 2nd person sing as Theocr. 14. 34 E, al partcp.
⁶ Salm. mss πρὸς ἀνάκλιν' ἐρ.

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points out in his writings that Sappho¹ and Alcaeus made comrades of their books

Maximus of Tyre *Dissertations*: Socrates chides Xanthippè for weeping when he is about to die, and so does Sappho chide her daughter · ‘No house that serveth the Muses hath room for grief, and so it ill-beseemeth this.’²

Palatine Anthology: Plato on Sappho: Some say there are nine Muses; but they should stop to think. Look at Sappho of Lesbos; she makes a tenth.

The Same: Nossis on herself: If you are bound for Mytilene, stranger, the city of fair dances which kindled the fierce flame of Sappho’s lovelinesses,³ go not away till you have told them that I was dear to the Muses, and a daughter of Locris, and that you know my name is Nossis.⁴

The Same: Dioscorides on Sappho of Mytilene, the lyric poetess, the wonder of lyric poetry: Sweetest of all love-pillows unto the burning young, sure am I that Pieria or ivied Helicon must honour thee, Sappho, along with the Muses, seeing that thy spirit is their spirit, thou Muse of Aeolian Erësus, or that Hymen God of Weddings hath thee with him when he standeth bright torch in hand over bridal beds,

¹ Acro says ‘Anacreon’ ² this little poem is printed here because it proves with its context that S died quietly at home: for her age at death of *fr* 42 ³ or ‘Graces,’ the name of her book? cf. *A.P.* 9. 184 ⁴ see also *A.P.* 5. 132

ἢ Κινύρεω νέον ἔρνος ὀδυρομένη Ἀφροδίτῃ
 σύνθρηνος μακάρων ἱερὸν ἄλσος ὄρης·
 πάντῃ, πότνια, χαῖρε θεοῖς ἴσα· σὰς γὰρ αἰοιδὰς¹
 ἀθανάτων ἄγομεν² νῦν ἔτι θυγατέρας.

Anth. Pal. 4. 1 Μελεάγρου στέφανος·
 Μοῦσα φίλα, τίνι τάνδε φέρεις πάγκαρπον αἰοιδᾶν ;
 ἢ τίς ὁ καὶ τεύξας ὑμνοθετᾶν στέφανον ;
 ἄνυσσε μὲν Μελεάγρος, ἀριζάλῳ δὲ Διοκλεῖ
 μναμόσυνον ταύταν ἐξεπόνησε χάριν,
 πολλὰ μὲν ἐμπλέξας Ἀνύτης κρίνα, πολλὰ δὲ
 Μοιροῦς
 λείρια, καὶ Σαπφούς βαιὰ μὲν ἀλλὰ ῥόδα . . .

Ibid. 7. 15 Ἀντιπάτρου εἰς τὴν αὐτὴν·
 Οὔνομά μεν Σαπφῷ· τόσσον δ' ὑπερέσχον αἰοιδᾶν
 θηλειᾶν, ἀνδρῶν ὅσσον ὁ Μαιονίδας.³

Ibid. 9. 66 Ἀντιπάτρου Σιδωνίου εἰς Σαπφῶν
 τὴν Μυτιληναίαν ἐγκωμιαστικόν·
 Μναμοσύναν ἔλε θάμβος, ὅτ' ἔκλυε τᾶς μελιφώνου
 Σαπφούς, μὴ δεκάταν Μοῦσαν ἔχουσι βροτοί.

Ibid. 9. 571 Ἀδέσποτον· εἰς τοὺς Ἑννέα Λυρικοὺς·
 Ἐκλαγεν ἐκ Θηβῶν μέγα Πίνδαρος· ἔπνεε τερπνὰ
 ἡδυμελεῖ φθόγγῳ μούσα Σιμωνίδεω·
 λάμπει⁴ Στησίχορός τε καὶ Ἴβυκος· ἦν γλυκὺς
 Ἀλκμάν·
 λαρὰ δ' ἀπὸ στομάτων φθέγγετο Βακχυλίδης·

¹ Reiske-Tyrwhitt. mas θεοῖς γὰρ ἴσας αἰοιδὰς

² Heck :

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or Aphrodite with her when she bewails the fair young offspring of Cinyras in the sacred grove of the Blest. Howsoe'er it be, I bid thee all hail, Great Lady, even as any God; for we still hold thy songs to be daughters of an Immortal.

Palatine Anthology: The Garland of Meleager ¹
To whom, dear Muse, bring you this song so rich in fruit? and who is the fashioner of this your garland of minstrels? It is the work of Meleager, and he hath made it to be a keepsake for the admired Diocles. Inwoven here is many a lily of Anytè's, many a white lily of Moero's, and of the flowers of Sappho few, but roses . . .

The Same: Antipater on Sappho: My name is Sappho, and my song surpasses the songs of women even as Homer's the songs of men.

The Same: Antipater of Sidon, encomium on Sappho of Mytilene: Memory was astonished when she heard the honey-voiced Sappho, wondering whether mankind possessed a tenth Muse.

The Same: Anonymous on the Nine Lyric Poets: Pindar of Thebes clanged amain, the Muse of Simonides breathed a joy of delicious-noted sound; Stesichorus and Ibycus rang clear; Alcman was sweet; and the lips of Bacchylides uttered pleasant

¹ poem introductory to M.'s collection of Greek 'Epigrams,' in which each poet's works are likened to a flower

mss ἀθανάτας ἔχομεν ³ mss ἀοιδᾶν (-ῶν) θελγειᾶν (-ων), stone
-ων -ων ⁴ mss λάμπει

LYRA GRAECA

Πειθὼ Ἀνακρέοντι συνέσπετο· ποικίλα δ' ἡὔδα¹
 Ἀλκαῖος πυκνῇ Λέσβιος Αἰολίδι.²
 ἀνδρῶν δ' οὐκ ἐνάτη Σαπφὼ πέλεν, ἀλλ' ἐρατειναῖς
 ἐν Μούσαις δεκάτῃ Μοῦσα καταγράφεται.

Cat. 35. 16 Sapphica puella
 Musa doctior.

Hor. *Od.* 4. 9 11 spirat adhuc amor
 vivuntque commissi calores
 Aeoliae fidibus puellae.

Id. *Ep.* 1. 19. 28
 Temperat Archilochi Musam pede mascula Sappho.

Anth. Pal. 7 16 Πινύτου εἰς Σαπφώ·
 Ὅστέα μὲν καὶ κωφὸν ἔχει τάφος οὔνομα Σαπφούς·
 αἱ δὲ σοφαὶ κείνης ῥήσιες ἀθάνατοι.

Ibid. 17 Τυλλίου Λαυρέα εἰς τὴν αὐτήν·
 Αἰολικὸν παρὰ τύμβον ἰών, ξένε, μή με θανοῦσαν
 τὰν Μυτιληναίαν ἔννεπ' αἰδοπόλον·
 τόνδε γὰρ ἀνθρώπων ἔκαμον χέρες, ἔργα δὲ φωτῶν
 ἐς ταχυνὴν ἔρρει τοιάδε ληθεδόνα·
 ἦν δέ με Μουσάων ἐτάσης χάριν, ὧν ἀφ' ἐκάστης
 daίμονος ἄνθος ἐμῇ θῆκα παρ' ἔννεάδι,
 γνῶσσαι ὡς Αἶδεω σκότον ἔκφυγον, οὐδέ τις ἔσται
 τῆς λυρικῆς Σαπφούς νώνυμος ἡέλιος.

Plut. *Pyth. Or.* 6 'οὐχ ὁράς,' εἶπεν, 'ᾧσιν χάριν
 ἔχει τὰ Σαπφικὰ μέλη κηλοῦντα καὶ κατα-
 θέλγοντα τοὺς ἀκροωμένους ;'

¹ mss αὐδᾶ ² *E e g* or πτυκτῶ 'book' cf. πτυκτεῖον?
 mss κυκνω (κύκνῳ) Δ. αἰολίδι, κύκνος Δ. Αἰολίσιν

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things; Anacreon was attended by Persuasion; and Lesbian Alcaeus spake varied notes unto the wise Aeolian dame.¹ But Sappho was not ninth among the men; rather is she written tenth in the list of the lovely Muses.

Catullus . . . thou maiden more cultured than the Sapphic Muse

Horace: . . . Still breathes the love, still lives the flame, which the Aeolian maid confided to her strings.

The Same: The virile Sappho shapes her Muse with the metre of Archilochus

Palatine Anthology: Pinytus on Sappho: This tomb hath the bones and the dumb name of Sappho, but her wise utterances are immortal.

The Same: Tullius Laureas on the same: When you pass my Aeolian grave, stranger, call not the songstress of Mytilene dead For 'tis true this was built by the hands of men, and such works of human-kind sink swiftly into oblivion; yet if you ask after me for the sake of the holy Muses from each of whom I have taken a flower for my posy of nine,² you shall know that I have escaped the darkness of Death, and no sun shall ever be that keepeth not the name of the lyrist Sappho

Plutarch *Pythian Oracles*: 'Do you not see,' he asked, 'what a charm the songs of Sappho have to enchant and bewitch the listener?'

¹ or in his Aeolian book?

² her nine 'Books'

Plut. *Symp.* 7. 8. 2. [τίσι μάλιστα χρηστέον ἀκροάμασι παρὰ δείπνον]· ἡμεῖς γὰρ ἐσμεν οἱ πρῶτοι τοῦ πράγματος εἰσαγομένου δυσχεράναντες ἐν Ῥώμῃ καὶ καθαψάμενοι τῶν ἀξιούντων Πλάτωνα διαίωγῃν ἐν οἴνῳ ποιεῖσθαι καὶ τῶν Πλάτωνος διαλόγων ἐπὶ τραγήμασι καὶ μύροις ἀκούειν διαπίνοντας· ὅτε καὶ Σαπφoύς ἀναλεγομένης¹ καὶ τῶν Ἀνακρέοντος ἐγὼ μοι δοκῶ καταθέσθαι τὸ ποτήριον αἰδούμενος.

Id. *Amat.* 18 ἄξιον δὲ Σαπφoύς παρὰ ταῖς Μούσαις μνημονεύσαι· τὸν μὲν γὰρ Ἡφαίστου παῖδα Ῥωμαῖοι Κᾶκον ἱστοροῦσι πῦρ καὶ φλόγας ἀφιέναι διὰ τοῦ στόματος ἔξω ρεούσας· αὕτη δ' ἀληθῶς μεμειγμένα πυρὶ φθέγγεται καὶ διὰ τῶν μελῶν ἀναφέρει τὴν ἀπὸ τῆς καρδίας θερμότητα· Μούσαις εὐφώνοις ἰωμένη τὸν ἔρωτα· κατὰ Φιλόξενον.

Id. *Symp.* 1. 5. 1 Πῶς εἴρηται τὸ 'ποιητὴν δ' ἄρα Ἔρως διδάσκει καὶ ἄμουσος ἢ τὸ πρίν' ἐζητεῖτο παρὰ Σοσσίῳ, Σαπφικῶν τινῶν ἀσθέντων . . .

Gell. 19. 3 Is (Antonius Julianus), ubi edulis finis et poculis mox sermonibusque tempus fuit, desideravit exhiberi quos habere eum adolescentem sciebat, scitissimos utriusque sexus qui canerent voce et qui psallerent. Ac posteaquam introducti pueri puellaeque sunt, iucundum in modum Ἀνακρέοντεια pleraque et Sapphica et poetarum quoque recentium ἐλεγεία quaedam erotica dulcia et venusta cecinerunt.

¹ Wytttenbach: mss ἀναδεχ.

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Plutarch *Dinner-Table Problems* [on what is the best sort of entertainment during dinner]: We were the first to fall foul of the new fashion when it came to Rome, and to deprecate the use of Plato as an after-dinner diversion and his dialogues as things to be listened to over the wine and the dessert. Why, even when they recite us Sappho or Anacreon I feel I must put down my cup for very shame.

The Same *Amatorius*: Sappho fully deserves to be counted among the Muses. The Romans tell how Cacus son of Vulcan sent forth fire and flames from his mouth; and Sappho utters words really mingled with fire, and gives vent through her song to the heat that consumes her heart, thus 'healing' in the words of Philoxenus 'the pain of love with the melodies of the Muse.' ¹

The Same *Dinner-Table Problems*: One day at Sossius's, after the singing of some songs of Sappho's, a discussion arose of the line 'Love makes a poet of the veriest boor'

Aulus Gellus *Attic Nights*: When the chief courses were disposed of and the time was come for wine and conversation, Antonius expressed a wish that we might be favoured with a performance by the first-rate singers and players of both sexes whom he knew our young friend to have at command. In due time the young musicians were summoned, and proceeded to give delightful renderings not only of a number of the songs of Anacreon and Sappho but also of some charming erotic elegies, as they are called, of modern composers.

¹ see *fr.* 2

LUC. *Am.* 30 εἰ γυναῖξιν ἐκκλησία καὶ δικαστήρια καὶ πολιτικῶν πραγμάτων ἦν μετουσία, στρατηγὸς ἂν ἦ προστάτης ἐκεχειροτόνησο καὶ σε χαλκῶν ἀνδριάντων ἐν ταῖς ἀγοραῖς, ὦ Χαρίκλεις, ἐτίμων. σχεδὸν γὰρ οὐδὲ αὐταὶ περὶ αὐτῶν, ὅποσαι προὔχουσιν κατὰ σοφίαν ἐδόκουν, εἰ τις αὐταῖς τὴν τοῦ λέγειν ἐξουσίαν ἐφήκεν, οὕτω μετὰ σπουδῆς ἂν εἶπον, οὐχ ἡ Σπαρτιάταις ἀνθρωπισμένη Τελέσιλλα, δι' ἣν ἐν Ἀργεὶ θεὸς ἀριθμεῖται γυναικῶν Ἀρης· οὐχὶ τὸ μελιχρὸν αὐχμημα Λεσβίων Σαπφὼ καὶ ἡ τῆς Πυθαγορείου σοφίας θυγάτηρ Θεανώ· τάχα δ' οὐδὲ Περικλῆς οὕτως ἂν Ἀσπασίᾳ συνηγόρησεν.

Id. *Merc. Cond.* 36 καὶ γὰρ αὖ καὶ τότε ὑπὸ τῶν γυναικῶν σπουδάζεται, τὸ εἶναί τινας αὐταῖς πεπαιδευμένους μισθοῦ ὑποτελεῖς ξυνόντας καὶ τῷ φορεῖν ἐπομένους· ἐν γάρ τι καὶ τοῦτο τῶν ἄλλων καλλωπισμάτων αὐταῖς δοκεῖ, ἣν λέγεται ὥς πεπαιδευμέναι τέ εἰσι καὶ φιλόσοφοι καὶ ποιούσιν ἄσματα οὐ πολὺ τῆς Σαπφoῦς ἀποδέοντα.

CIC. *Verr* 2. 4. 57 Nam Sappho, quae sublata de prytaneo est, dat tibi iustam excusationem, prope ut concedendum atque ignoscendum esse videatur. Silanionis opus tam perfectum, tam elegans, tam elaboratum, quisquam non modo privatus sed populus potius haberet, quam homo elegantissimus atque eruditissimus Verres¹ . . . atque haec Sappho sublata quantum desiderium sui reliquerit, dici vix potest. nam cum ipsa fuit egregie facta, tum

¹ this, with the ref to Syracuse in the Parian Chronicle

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Lucian Loves: If women had a parliament and law-courts and a share in politics, you would have been elected general or president, Charicles, and they would have put up bronze statues in your honour in the market-place. Indeed, had all the wisest and cleverest of their own sex been given the opportunity, they could hardly have proved better champions of its cause, not even Telesilla, who took arms against the Spartan nobles and thus caused Ares to be reckoned at Argos a woman's God, nor yet Sappho, the delicious glory of the Lesbians, or Theano the daughter of the wisdom of Pythagoras. Nay, Pericles could hardly have made out so good a case for Aspasia.

The Same On Paid Companions. For ladies make a great point of having persons of education in their pay, to attend upon them and accompany them when they go abroad in their chairs, since there is nothing on which they pride themselves more than that it should be said that they are ladies of culture and learning and write poems almost as good as Sappho's.

Cicero Orations against Verres: The Sappho which was stolen from the town-hall of Syracuse,¹ that, I admit, almost grants you extenuation. Could this work of Silanion, so perfect, so refined, so finished, be in fitter hands public or private than those of a man so refined and cultured as Verres? . . . And how sorely this stolen Sappho was missed is almost more than words can tell. Not only was the poetess exquisitely portrayed, but there was a world-famous

(above), is thought to be an indication that Sappho's Sicilian exile was spent at Syracuse •

epigramma Graecum pernobile incisum habuit in basi, quod iste eruditus homo et Graeculus, qui haec subtiliter iudicat, qui solus intelligit, si unam litteram Graecam scisset, certe non reliquisset.¹ nunc enim, quod inscriptum est inani in basi, declarat quid fuerit et id ablatum indicat.

Dion Hal. *Dem.* 40 ἡ δὲ μετὰ ταύτην (ἁρμονία) ἡ γλαφυρὰ καὶ θεατρικὴ καὶ τὸ κομψὸν αἰρουμένη πρὸ τοῦ σεμνοῦ τοιαύτη· ὀνομάτων αἰεὶ βούλεται λαμβάνειν τὰ λειότατα καὶ μαλακώτατα, τὴν εὐφωσίαν θηρωμένη καὶ τὴν εὐμέλειαν, ἐξ αὐτῶν δὲ τὸ ἡδὺ. ἔπειτα οὐχ ὥς ἔτυχεν ἀξιοῖ ταῦτα τιθέναι οὐδὲ ἀπερισκέπτως συναρμόττειν θᾶτερα τοῖς ἑτέροις, ἀλλὰ διακρίνουσα τὰ ποῖα τοῖς ποίοις παρατιθέμενα μουσικωτέρους ποιεῖν δυνήσεται τοὺς ἤχους, καὶ σκοποῦσα κατὰ ποῖον σχῆμα ληφθέντα χαριεστέρας ἀποτελέσει τὰς συζυγίας, οὕτως συναρμόττειν ἕκαστα πειράται, πολλὴν σφόδρα ποιουμένη φροντίδα τοῦ συνέχεσθαι² καὶ συνηλεῖσθαι καὶ προπετεῖς ἀπάντων αὐτῶν εἶναι τὰς ἁρμονίας . . . τοιαῦτά τινά μοι καὶ ταύτης εἶναι φαίνεται χαρακτηριστικὰ τῆς ἁρμονίας. παραδείγματα δ' αὐτῆς ποιούμεαι ποιητῶν μὲν Ἡσίοδόν τε καὶ Σαπφὸν καὶ Ἀνακρέοντα, τῶν δὲ πεζῇ λέξει χρησαμένων Ἰσοκράτην τε τὸν Ἀθηναῖον καὶ τοὺς ἐκείνῳ πλησιάσαντας.

Demetr. *Eloc.* 132 τὰ μὲν οὖν εἶδη τῶν χαρίτων τοσάδε καὶ τοιάδε. εἰσιν δὲ αἱ μὲν ἐν τοῖς πράγμασι χάριτες οἷον νυμφαῖοι κῆποι, ὑμέναιοι, ἔρωτες, ὅλη ἡ Σαπφούς ποιήσις. τὰ γὰρ τοιαῦτα

¹ mss *sustulisset* which some edd keep, reading *una* for *non*

² mss *συνέξ.*

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Greek couplet inscribed upon the base, which this cultured Grecian who can really criticise such things, who is the only man who understands such things, would never have dreamt of leaving behind if he had known a single letter of the Greek alphabet. For the inscription on the empty base declares to-day what the statue was, thus proclaiming the theft.¹

Dionysius of Halicarnassus² *Demosthenes*: Next comes the finished or decorative style, the style which makes for elegance rather than grandeur. In the first place it invariably prefers the smoothest and gentlest words, seeking euphony and melodiousness and their resultant charm. Secondly, it does not put its words just as they come or combine them without consideration, but first decides what elements will combine to give the most musical effect, and what arrangement will produce the most taking combinations, paying very great attention to the coherence of the parts and the perfection of the joinery. . . . Such appear to me to be the characteristics of this style. For examples of it I may mention, in poetry, Hesiod, Sappho, and Anacreon, and in prose, Isocrates the Athenian and his school.

Demetrius *on Style*: The forms, then, of literary charm are many and various. But charm may also reside in the subject. For instance, it may be the Gardens of the Nymphs, a wedding, a love-affair, in short the entire subject-matter of the poetry of Sappho. Such themes are charming even if treated

¹ Plin. *N.H.* 35, 34 mentions a picture of S. by Leon, on which (?) cf. *Anth. Plan.* 310; see also Tat. *adv. Gr.* 130

² see also *Comp.* 19. 23

κὰν ὑπὸ Ἰππώνακτος λέγεται, χαρίεντά ἐστι καὶ αὐτὸ ἱλαρὸν τὸ πρᾶγμα ἐξ ἑαυτοῦ οὐδεὶς γὰρ ἂν ὑμέναιον ἄδοι ὀργιζόμενος, οὐδὲ τὸν Ἑρωτα Ἑρινὺν ποιήσειεν τῇ ἐρμηνείᾳ ἢ Γίγαντα, οὐδὲ τὸ γελαῖν κλαίειν.

Him Or. 1. 4 Οὐκοῦν ὦρα καὶ ἡμῖν, ὦ παῖδες, ἐπεὶ καὶ τὰς ἡμετέρας καλοῦμεν Μούσας πρὸς γαμήλιον χόρον καὶ ἔρωτα, ἀνείναι τὴν ἀρμονίαν τὴν σύντονον, ἵν' ἅμα μετὰ παρθένων ἐπ' Ἀφροδίτῃ χορεύσωμεν. ὅτι δὲ μέγας ὁ κίνδυνος οὕτως ἀπαλὸν μέλος εὐρεῖν ὥς τὴν θεὸν ἀρέσαι τῷ μέλει, παρ' αὐτῶν ποιητῶν μανθάνειν ἔξεστιν, <ὧν> οἱ πλείους οἶμαι δεινοὶ τὰ ἐρωτικὰ γενόμενοι, κατὰ μὲν ἡιθέους καὶ παρθένους ἐπιτολμῶσαντες¹ τὴν Ἥραν ἔδειξαν, τὰ δὲ Ἀφροδίτης ὄργια μόνῃ παρήκαν τῇ Λεσβίᾳ Σαπφοῖ καὶ ἄδειν πρὸς λύραν καὶ ποιεῖν τὸν ἐπιθαλάμιον.² ἢ καὶ εἰσῆλθε μετὰ τοὺς ἀγῶνας εἰς θάλαμον, πλέκει παστάδα, τὸ λέχος στρώννυσι, ἀγείρει παρθένους <εἰς> νυμφεῖον, ἄγει καὶ Ἀφροδίτην ἐφ' ἄρματι χαρίτων καὶ χορὸν Ἑρώτων συμπαίστορα· καὶ τῆς μὲν ὑακίνθῳ τὰς κόμας σφίγγασα, πλὴν ὅσαι μετώπῳ μερίζονται, τὰς λοιπὰς ταῖς αὖραις ἀφήκεν ὑποκυμαίνειν ἢ πνεύσαιεν.³ τῶν δὲ τὰ πτέρη καὶ τοὺς βοστρύχους χρυσῷ κοσμήσασα πρὸ τοῦ δίφρου σπεύδει πομπεύοντας καὶ δᾶδα κινούντας μετάρσιον.

Anth Pal 9. 189 ἄδηλον εἰς Σαπφὼ τὴν Μυτιληναίαν μελοποιούν·

¹ mss ἡιθέων κ. παρθένων ἐπιτολμῶσαν

² mss θάλαμον

³ mss εἰ πλήττειεν

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by an Hipponax, the subject being pleasing in its nature. It is as impossible to sing a wedding-song in a rage, or make Love a Fury or a Giant by mere choice of expression, as it is to turn laughter into tears

Himerius *Oration*s: So it is time for us, my children, since we are summoning our Muses to marriage-dance and marriage-love, to relax the graveness of our music, so that we may the better trip it with the maidens in honour of Aphrodite. How hard it is to find a tune gentle enough to please the Goddess, we may judge from the poets themselves, most of whom, though past masters in love-poetry, went as bravely to the description of Hera as any boy or girl, but when it came to the rites of Aphrodite, left the song for the lyre and the making of the epithalamy entirely to Sappho, who when the contests¹ are over enters the chamber, weaves the bower, makes the bride-bed, gathers the maidens into the bride-chamber, and brings Aphrodite in her Grace-drawn car with a bevy of Loves to be her playfellows; and her she adorns with hyacinths about the hair, leaving all but what is parted by the brow to float free upon the wayward breeze, and then she decks with gold on wing and tress and makes to go on before the car and wave their torches on high²

Palatine Anthology: Anonymous on Sappho the lyric poetess of Mytilene. Come, ye daughters of

¹ part of the ceremony apparently consisted of a mock contest of suitors ² cf Him ap. Schenkl *Hermes* 1911. 421, Dion. Hal. *Rhet.* 247

Ἔλθετε πρὸς τέμενος ταυρώπιδος¹ ἀγλαὸν
 Ἥρης,

Λεσβίδες, ἀβρὰ ποδῶν βήμαθ' ἐλίσσόμεναι,
 ἔνθα καλὸν στήσεσθε² θεῇ χόρον ὕμμι δ'
 ἀπάρξει

Σαπφῶ χρυσεῖην χερσὶν ἔχουσα λύρην.
 ὀλβιαὶ ὀρχηθμοῦ πολυγηθέος· ἡ γλυκὺν ὕμνον
 εἰσαλεῖν αὐτῆς δόξετε Καλλιόπης.

Jul Ep. 30 Ἀλυπίω· ἤδη μὲν ἐτύγχανον ἀναι-
 μένος τῆς νόσου, τὴν γεωγραφίαν ὅτε ἀπέστειλας·
 οὐ μὴν ἔλαττον διὰ τοῦτο ἡδέως ἐδεξάμην τὸ
 παρὰ σου πινάκιον ἀποσταλέν. ἔχει γὰρ καὶ τὰ
 διαγράμματα τῶν πρόσθεν βελτίω, καὶ κατεμου-
 σώσας αὐτὸ προσθεῖς τοὺς ἰάμβους, οὐ μάχην
 αἰδούντας τὴν Βουπάλειον κατὰ τὸν Κυρηναῖον
 ποιητὴν, ἀλλ' οἷους ἡ καλὴ Σαπφῶ βούλεται τοῖς
 νόμοις ἀρμόττειν.

Paus. 1. 25. 1 . . . Ἀνακρέων ὁ Τήσιος, πρῶτος
 μετὰ Σαπφῶ τὴν Λεσβίαν τὰ πολλὰ ὧν ἔγραψεν
 ἐρωτικὰ ποιήσας.

Ath 13. 605 e καὶ γὰρ δὲ κατὰ τὴν Ἐπικράτους
 Ἀντιλαΐδα

τάρωτίκ' ἐκμεμάθηκα πάντα³ παντελῶς
 Σαπφοῦς, Μελήτου, Κλεομένους, Λαμυνθίου.

Ibid 14 639 a Κλέαρχος δὲ ἐν δευτέρῳ Ἑρω-
 τικῶν τὰ ἐρωτικά φησιν ᾄσματα καὶ τὰ Λοκρικὰ
 καλούμενα οὐδὲν τῶν Σαπφοῦς καὶ Ἀνακρέοντος
 διαφέρειν.

¹ Heck cf Nonn 9 68 mss γλαυκάπ. ² mss στήσασθε
³ mss ταῦτα

LIFE OF SAPPHO

Lesbos, trip it delicately in the whirling measure on your way to the shining precinct of the bull-faced Hera, and there take up the fair dance unto the Goddess with Sappho for your leader golden lyre in hand Happy ye in that delightsome round! ye shall think, for sure, that ye are hearing some sweet hymn of Calliopè herself.¹

Julian *Letters*: To Alypius:—I was already recovered when I received the Geography, though your missive was none the less welcome for that. Not only are the maps in it better done, but you have given it a touch of literary distinction by prefixing the iambic motto—not such iambs as sing the fight with Bupalus, to adapt Callimachus,² but of the sort which the beautiful Sappho chooses to fit to her melodies

Pausanias *Description of Greece*: . . . Anacreon of Teos, who was the first poet after Sappho to make love his principal theme.

Athenaeus *Doctors at Dinner*: I, too, to quote Epicrates' *Anti-Laïs* 'am letter-perfect in all the love-songs of Sappho, Meletus, Cleomenes, and Lamynthius.'

The Same: Clearchus, in the second Book of his *Treatise on Love Poetry*, declares that the love-songs of Gnesippus and his *Locrian Ditties*, as they are called, are quite as good as Sappho's or Anacreon's.

¹ cf. *A P.* 7. 407 (above) ² *i e.* the choliambics prefixed by Callim to his *Iambics* referring to Hipponax' lampoons (in that metre) on Bupalus and containing the words *φέρων ἱαμβον οὐ μάχην δαίδοντα* | *τὴν Βουπάλειον*, cf. *Ox Pap.* 1011

Them. *Or.* 13. p 170 d . . . καὶ τὸ καλὸν δὲ αὐτὸ σὺν τῇ ἀληθείᾳ καλὸν ἐστὶ, ψεῦδος δὲ οὐδὲν καλόν, οὔτε θωπεία οὔτε κολακεία. Σαπφοὶ μὲν γὰρ καὶ Ἀνακρέοντι συγχωροῦμεν ἀμέτρους εἶναι καὶ ὑπερμέτρους ἐν τοῖς ἐπαίνοις τῶν παιδικῶν· σωμάτων γὰρ ἥρων ἰδιωτικῶν ἰδιῶται καὶ οὐδείς κίνδυνος ἐπὴν εἰ χαυνωθεῖεν ὑπὸ τοῦ ἐπαίνου αὐτοῖς οἱ ἐρώμενοι. ἐνταῦθα δὲ βασιλικὸς μὲν ὁ ἔρως, βασιλικὸς δὲ ὁ ἐρώμενος . . .

Plut. *Mus.* 16 καὶ ἡ Μιξολύδιος (ἁρμονία) παθητικὴ τίς ἐστι τραγωδίαις ἁρμόζουσα. Ἀριστόξενος δὲ φησι Σαπφῶ πρώτην εὔρασθαι τὴν Μίξολυδιστί, παρ' ἧς τοὺς τραγωδοποιοὺς μαθεῖν.

Ath. 14. 635 e καὶ τὴν Σαπφῶν δὲ φησιν οὗτος (ὁ Μέναιχμος ὁ Σικυώνιος ἐν τοῖς Περὶ Τεχνιτῶν) . . . πρώτην χρήσασθαι τῇ πηκτίδι.

Ibid 13. 599 c Χαμαιλεῶν δὲ ἐν τῷ Περὶ Σαπφοῦς . . .

Suid. Δράκων Στρατονικεύς· γραμματικὸς . . . Περὶ τῶν Σαπφοῦς Μέτρων.

Phot. *Bibl* ἀνεγνώθησαν ἐκλογαὶ διάφοροι ἐν βιβλίοις ιβ' Σωπάτρου σοφιστοῦ. συνείλεκται δὲ αὐτῷ τὸ βιβλίον ἐκ πολλῶν καὶ διαφόρων ἱστοριῶν καὶ γραμμάτων . . . ὁ δὲ δεύτερος (λόγος) ἔκ τε τῶν Σωτηρίδα Παμφίλλης Ἐπιτομῶν πρώτου λόγου . . . καὶ ἐκ τῶν Ἀρτέμωνος τοῦ Μάγνητος τῶν Κατ' Ἀρετὴν Γυναιξὶ Πεπραγματουμένων Διηγημάτων, ἔτι δὲ καὶ ἐκ τῶν

¹ see also Ibid 20 36
Ibid. 28 to Terpander

² Gratian ³ ascribed however
- ⁴ a kind of lyre played with the

LIFE OF SAPPHO

Themistius *Orations*.¹ . . . And beauty itself is beautiful only when accompanied by truth, whereas no falsehood is beautiful, be it called cajolery or adulation. We may acquiesce in the unbounded—or shall I say excessive—praises given their beloved by Sappho and Anacreon, because both loved and lover were private individuals and there was no danger to be apprehended if their praises should turn the beloved head. But the love of which I speak now is Imperial, and so is the beloved.² . . .

Plutarch *On Music*: The Mixolydian 'mode' is particularly sensuous or emotional, suited to tragedy. According to Aristoxenus this mode was invented by Sappho, from whom it was taken by the writers of tragedy.³

Athenaeus *Doctors at Dinner*: Menaechmus of Sicily in his *Treatise on Artists* declares that Sappho was the first to use the *pēctis*.⁴

The Same: Chamaeleon in his treatise *On Sappho*. . . .

Suidas *Lexicon*: Dracon of Stratoniceia:—A grammarian, the writer of books . . . *On the Metres of Sappho*.

Photius *Library*: Excellent selections were read from the twelve Books of Sopater the Sophist. The work is a compilation from many excellent histories and tracts. . . . The second Book includes passages from the first Book of the *Epitomes* of Pamphila daughter of Soteridas . . ., from Artemon the Magnesians' *Tales of Feminine Virtue*, and from the

fingers (Ibid. 635 b, d), confused by Suidas (above) with the *πληκτρον* or quill

LYRA GRAECA

Διογένους τοῦ Κυνικοῦ Ἀποφθεγμάτων . . .
ἀλλὰ γε καὶ ἀπὸ ὀγδόου λόγου τῆς Σαπφούς.

Heph 43 ἐπιχωριαμβικὸν μὲν οὖν τὸ Σαπφικὸν
καλούμενον ἐνδεκασύλλαβον οἶον (*fr.* 1) . . . ἔστι
δὲ καὶ παρ' Ἀλκαίῳ—καὶ ἄδηλον ὅποτέρου ἐστὶν
εὖρημα, εἰ καὶ Σαπφικὸν καλεῖται.

Sch Heph 293. Cons [π. διαφορῶν τοῦ
ἡρωικοῦ]. Σαπφικὸν δέ ἐστι τὸ ἀρχόμενον ἀπὸ
σπονδείου καὶ λήγον εἰς σπονδεῖον οἶον (*Il* 2 1) . . .

Heph. 60 [π. ποιήματος]. κοινὰ δὲ (τὰ ποιή-
ματα) ὅσα ὑπὸ συστήματος μὲν καταμετρεῖται,
<τοῖς> αὐτο<ῖς>¹ δὲ τὸ σύστημα ἔχει πληρού-
μενον, οἷά ἐστι τὰ ἐν τῷ δευτέρῳ καὶ τρίτῳ
Σαπφούς· ἐν οἷς καταμετρεῖται μὲν ὑπὸ διστιχίας
αὕτῃ δὲ ἡ διστιχία ὁμοία ἐστί.²

ΣΑΠΦΟΥΣ ΜΕΛΩΝ

1a

Mus Ital. Ant Class. vi

Ἀερίων ἐπέων ἀρχομαι ἀλλ' ὀνάντων.³

¹ *E* ² see also *Dion Hal Comp* 19, *Dion Chr Or* 2 24
³ *E*: vase *ηερων κ τ.λ*, see *C Q* 1922· see *preface to Edition 2*

¹ this seems to indicate the existence of an edition of S's
works arranged not according to metre but according to

SAPPHO

Obiter Dicta of Diogenes the Cynic . . ., and lastly from the eighth Book of Sappho.¹

Hephaestion *Handbook of Metre*: First the epi-choriambic, called the Sapphic eleven-syllable, as (fr 1) . . . It occurs also in Alcaeus—and it is uncertain which of the two poets invented it, though it is called after Sappho.

Scholiast on the Same [on varieties of the heroic hexameter]: The Sapphic variety is the line which both begins and ends with a spondee, thus (*Iliad* 2. 1) . . .

Hephaestion *Handbook* [on poems]: Poems are called 'common' when they are formed of 'systems' or stanzas and have those systems all composed of lines in the same metre, as for instance the poems in the Second and Third Books of Sappho, in which the stanzas are of two lines and those lines similar.² See *Appendix*.

THE POEMS OF SAPPHO

1 a

Column i of a book entitled *Ἐπεα πτερόεντα* or *Winged Words* held by Sappho in an Attic vase picture c 430 B C ³

The words I begin are words of air, but, for all that,
good to hear.

subject ² see also for S's metres Heph etc Conslbruch *passim*, Attil. Fort, Terent, Mar Vict, Plot ³ this introductory poem apparently stood first in S's own collection of her poems; cf. Jul. *Ep.* 30 quoted p 176

A'

1 εἰς Ἀφροδίτην

Dion H Comp 23 ἡ δὲ γλαφυρὰ καὶ ἀνθηρὰ σύνθεσις . . .
 χαρακτῆρα τοιόνδε ἔχει· ἀκόλουθον δ' ἂν εἴη καὶ τοὺς ἐν
 αὐτῇ πρωτεύσαντας καταριθμήσασθαι ἐποποιῶν μὲν οὖν ἕμοιγε
 κάλλιστα τουτονὶ δοκεῖ τὸν χαρακτῆρα ἐξεργάσασθαι Ἡσίοδος,
 μελοποιῶν δὲ Σαπφώ, καὶ μετ' αὐτὴν Ἀνακρέων τε καὶ Σιμωνίδης·
 τραγωδοποιῶν δὲ μόνος Εὐριπίδης· συγγραφέων δὲ ἀκριβῶς μὲν
 οὐδεὶς, μᾶλλον δὲ τῶν πολλῶν Ἐφορός τε καὶ Θεόπομπος ῥητόρων
 τε Ἰσοκράτης θήσω δὲ καὶ ταύτης παραδείγματα τῆς ἁρμονίας,
 ποιητῶν μὲν προχειρισάμενος Σαπφώ, ῥητόρων δὲ Ἰσοκράτην.
 ἄρξομαι δὲ ἀπὸ τῆς μελοποιουᾶ

Ποικιλόθρον' ἀθάνατ' Ἀφρόδιτα,
 παῖ Δίος δολόπλοκα, λίσσομαί σε.¹
 μή μ' ἄσαισι μηδ' ὀνύiaiσι δάμνα,
 πότνια, θῦμον,

5 ἀλλὰ τυίδ' ἔλθ', αἶ ποτα κατέρωττα
 τὰς ἕμας αὖδως αἰόισα πῆλυι
 ἔκλυες, πάτρος δὲ δόμον λίποισα
 χρύσιον ἦλθες

ἄρμ' ὑπασδεύξαισα, κάλω² δέ σ' ἄγον
 10 ὥκεε στρούθω προτὶ γᾶν μέλαιναν³
 πύκνα δίνυνευτε πτέρ' ἀπ' ὀρράνω αἶθε-
 ρος διὰ μέσσω,

¹ mss also ποικίλοφρον (less likely in view of δολόπλοκα):
 δολοπλόκα Choer. on Heph 85 (251 Consb) of 134· mss here
 δολοπλόκε ² (9-11) dual Piccolomini -E Proc. Camb. Philol.
 Soc 1920 ³ προτὶ γᾶν μέλαιναν E 1 c.: mss περὶ γᾶς (Ald.
 πτέριγας) (τὰς) μελαίνας apogr Vict π. γᾶν μέλαιναν

BOOK I

1 TO APHRODITE

Dionysius of Halicarnassus *Literary Composition*:¹ The finished and brilliant style of composition . . . has the following characteristics . . . It would not be out of place for me to enumerate here the finest exponents of it. Among epic writers I should give the first place in this style to Hesiod, among lyrists to Sappho, with Anacreon and Simonides next to her, among tragic poets there is only one example, Euripides. Among historians, to be exact, there is none, but Ephorus and Theopompus show it more than most; among the orators I should choose Isocrates. I will now give illustrations of this style, taking Sappho to represent the poets and Isocrates the orators; and I will begin with the lyrist:

Aphrodite splendour-throned² immortal, wile-weaving child of Zeus, to thee is my prayer. Whelm not my heart, O Queen, with suffering and sorrow, but come hither I pray thee, if ever ere this thou hast heard and marked my voice afar, and stepping from thy Father's house harnessed a golden chariot, and the strong pinions of thy two swans³ fair and swift, whirring from heaven through mid-sky, have

¹ cf. Heph. 83 with sch., Prisc. 1 37, Hdn. 2 948 Lentz, *EM* 485 41, Ath. 9 391 e, Hesych. ὠκέες στρούθοι used by Heph. to illustrate the metre, and hence to be regarded as the 1st ode of S's 1st Book in the (?) Alexandrian edition, which was entirely composed of poems in this metre.
² prob = 'sitting on a throne of inlaid wood or metal'

³ cf. 172, Alc. 2 . not sparrows, see *Proc.* (opp.), Stat. *S.* 1 2.

αἶψα δ' ἐξίκοντο· σὺ δ', ὦ μάκαιρα,
 μειδιάσαις' ἀθανάτῳ προσώπῳ
 15 ἦρε' ὅττι δηῦτε πέπονθα, κῶττι
 δηῦτε κάλημι,
 κῶττ' ἔμμι μάλιστα θέλω γενεσθαι
 μαινόλα θύμῳ· 'τίνα δηῦτε πείθω
 καὶ σ' ἄγην ἐς Φάν φιλότατα, τίς τ', ὦ
 20 Ψάπφ', ἀδικήει;¹
 καὶ γὰρ αἶ φεύγει, ταχέως διώξει,
 αἶ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,
 αἶ δὲ μὴ φίλει, ταχέως φιλήσει
 κωὺκ ἐθέλοισα·'

25 ἔλθε μοι καὶ νῦν, χαλέπαν δὲ λῦσον
 ἐκ μερίμναν, ὅσσα δέ μοι τέλεσσαι
 θῦμος ἱμμέρρει, τέλεσον, σὺ δ' αὐτα
 σύμμαχος ἔσσο.

ταύτης τῆς λέξεως ἡ εὐπέεια καὶ ἡ χάρις ἐν τῇ συνεχείᾳ καὶ
 λειότητι γέγονε τῶν ἁρμονιῶν. παρακεῖται γὰρ ἀλλήλοις τὰ
 ὀνόματα καὶ συνύφονται κατὰ τινας οἰκειότητας καὶ συζυγίας
 φυσικὰς τῶν γραμμάτων . . .

2

[Longin] *Symb* 10 οὐκοῦν ἐπειδὴ πᾶσι τοῖς πράγμασι φύσει
 συνεδρεῦει τινὰ μόρια ταῖς ὕλαις συνυπάρχοντα, ἐξ ἀνάγκης γένοιτ'
 ἂν ἡμῖν ὕψους αἴτιον τὸ τῶν ἐμφερομένων ἐκλέγειν αἰεὶ τὰ καιριώ-
 τατα, καὶ ταῦτα τῇ πρὸς ἄλληλα ἐπισυνθέσει καθάπερ ἐν τι σῶμα
 ποιεῖν δύνασθαι τὸ μὲν γὰρ τῇ ἐκλογῇ τὸν ἁεροατῆν τῶν λημμά-
 των, τὸ δὲ τῇ πυκνώσει τῶν ἐκλελεγμένων προσάγεται ὅλον ἢ
 Σαπφῶ τὰ συμβαίνοντα ταῖς ἐρωτικαῖς μανίαις παθήματα ἐκ τῶν
 παρεπομένων καὶ ἐκ τῆς ἀληθείας αὐτῆς ἐκάστοτε λαμβάνει ποῦ
 δὲ τὴν ἀρετὴν ἀποδείκνυται, ὅτε τὰ ἄκρα αὐτῶν καὶ ὑπερτεταμένα
 δεινῇ <γίγνεται> καὶ ἐκλέξει καὶ εἰς ἄλληλα συνδῆσαι

¹ E (Ibid): mss καὶ, καὶ (not καί), or μαι (from above)
 corrected to καί, then σαγήνεσαν, σαγήνευσαν, σαγήν εσσαν, or
 σαγήνεσσαν κ τ.λ.: σ' emph' τ' E: mss (cf above) σ or omit

SAPPHO

drawn thee towards the dark earth, and lo! were there; and thou, blest Lady, with a smile on that immortal face, didst gently ask what ailed me, and why I called, and what this wild heart would have done, and 'Whom shall I make to give thee room in her heart's love, who is it, Sappho, that does thee wrong? for even if she flees thee, she shall soon pursue; if she will not take thy gifts, she yet shall give; and if she loves not, soon love she shall, whether or no;'

O come to me now as thou camest then, to assuage my sore trouble and do what my heart would fain have done, thyself my stay in battle.

The verbal beauty and the charm of this passage lie in the cohesion and smoothness of the joinery. Word follows word inwoven according to certain natural affinities and groupings of the letters . . .

2

[Longinus] *The Sublime*. Since everything is naturally accompanied by certain affixes or accidents coexistent with its substance, it follows that we should find the source of sublimity in the invariable choice of the most suitable ideas, and the power to make these a single whole by combining them together. The first attracts the listener by the choice of subject-matter the second by the cohesion of the ideas we choose. Sappho, for instance, always expresses the emotions proper to love-madness by means of its actual and visible concomitants. If you ask where she displays her excellence, I reply that it is where she shows her skill, first in choosing, and then in combining, the best and the most marked of those concomitants. Compare this

•

Φαίνεται μοι κῆνος ἴσος θεοῖσιν
ἔμμεν ὦνῃρ ὅττις ἐνάντιός τοι
ἰζάνει καὶ πλάσιον ἄδῃ φωνεί-
σας ὑπακούει

5 καὶ γελαίσας ἱμμέροεν, τό μ' ἦ μὰν¹
κάρζαν ἐν στήθεσσι ἐπεπτόασεν²
ὥς γὰρ ἔς τ' ἴδω, Βρόχε', ὥς με φώνας
οὔδεν ἔτ' ἵκει,³

ἀλλὰ καὶ μὲν γλῶσσα φέει, λέπτον⁴
10 δ' αὐτίκα χρῶ πῦρ ὑπαδεδρόμακεν,⁵
ὀππάτεσσι δ' οὔδεν ὄρημ', ἐπιρρόμ-
βεισι δ' ἄκουαι,

ἀ δέ μ' ἵδρως κακχέεται,⁶ τρόμος δὲ
παῖσαν ἄγρη, χλωροτέρα δὲ ποίας
15 ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύῃην⁷
φαίνομαι—ἀλλὰ

πάντ<α νῦν τ>ολμάτε', ἐπεὶ 'πένησα.⁸

.

οὐ θαυμάζεις, ὥς ὑπὸ τὸ αὐτὸ τὴν ψυχὴν, τὸ σῶμα, τὰς ἀκοάς, τὴν
γλῶσσαν, τὰς ὄψεις, τὴν χροάν, πάνθ' ὥς ἀλλότρια διοιχόμενα
ἐπιζητεῖ, καὶ καθ' ὑπεναντιώσεις ἅμα ψύχεται καίεται, ἀλογιστεῖ
φρονεῖ, ἣ γὰρ φοβεῖται μὴ⁹ παρ' ὀλίγον τεθνήκεν, ἵνα μὴ ἔν τι
περὶ αὐτὴν πάθος φαίνεται, παθῶν δὲ σύνοδος, πάντα μὲν τοιαῦτα
γίνεται περὶ τοὺς ἐρῶντας ἢ λῆψις δ', ὥς ἔφην, τῶν ἁκρων καὶ
ἢ εἰς ταῦτ' συναίρεσις ἀπειργάσατο τὴν ἐξοχὴν

¹ *L*: mss μὴ μὰν ² Robertelli-*E* (*Cambr. Philol. Soc. Proc.* 1920), cf. *EM.* 407. 22: mss καρδίαν ἐν στήθεσσι (-εσιν) ἐπτόασεν (corr. in one to ἐποπτόασεν) ³ *E* (*Ibid.*): mss ὥς γ. σῖδω βρόχεως (βροχέως) κ τ λ ⁴ or γλῶσσ' ἐάγη δν δὲ λέπτον *Ald.* with *Plut.* ⁵ α perh. for αι = η cf αἰμίονος

SAPPHO

It is to be a God, methinks, to sit before you and listen close by to the sweet accents and winning laughter which have made the heart in my breast beat fast, I wariant you. When I look on you, Brocheo,¹ my speech comes short or fails me quite, I am tongue-tied²; in a moment a delicate fire has overrun my flesh, my eyes grow dim and my ears sing, the sweat runs down me and a trembling takes me altogether, till I am as green and pale as the grass,³ and death itself seems not very far away;⁴—but now that I am poor, I must fain be content⁵. . .

Is it not marvellous how she has recourse at once to spirit, body, hearing, tongue, sight, flesh, all as quite separate things, and by contraries both freezes and burns, raves and is sane, and indeed is afraid she is nearly dead, so that she expresses not one emotion but a concourse of emotions? Now all such things are characteristic of the lover, but it is the choice, as I said, of the best and the combination of them into a single whole, that has produced the excellence of the piece⁶

¹ (or Brochea) dimin of a compd. of βραχύς, cf Catull. and see *Camb Philol Soc Proc* 1920 ² the Greek is 'my tongue is broken up' ³ cf. *Macbeth* l. 7 ⁴ the Greek words for swooning are mostly metaphors from dying ⁵ metaphorical ('beggars can't be choosers') and explained by the lost sequel; = 'if I cannot see you face to face I must fain be content with distant reverence' ⁶ cf Plut. *Pr in Virt.* 10, Cram. *A P* 1. 39, Plut. *Eiot* 18, *Demetr* 38, Cram *A O* 1 208 15, Sch *II* 22 2, Catull 51

Wil. ⁶ Long (cf. ψύχεται below) apparently read καὶ δ' ἰδρως ψυχρος χέεται: his mss ἐκ δὲ (ἐκαθε) μ' ἰδ ψ κακχέεται: but μοι is necessary and the above is quoted Cram *A O* 1 208 to show ἰδ is fem. ⁷ *E* (Ibid): mss πιδευσην, πιδευην, or πιδευκηνη ⁸ *E* (Ibid): mss ἀ παντόλματον ἐ (ἐ καλ) πέννητα ⁹ Heller -*E*: mss ἡ γὰρ φοβεῖται ἡ

Eust 729 20 (Π 8 555) ἰστέον δὲ ὅτι ἐν τῷ 'φαινήν ἀμφὶ σελήνην' οὐ τὴν πλησιφαῆ νοητέον καὶ πληροσελήνην ἐν αὐτῇ γὰρ ἀμανρά εἰσι τὰ ἄστρα ὡς ὑπεραυγαζόμενα, καθὰ καὶ ἡ Σαπφώ που φησὶν·

Ἄστερες μὲν ἀμφὶ κάλαν σελάνναν
ἀψ ἀπυκρύπτουσι φάεννον εἶδος,
ὅπποτα πλήθοισα μάλιστα λάμπησ'
ἀργυρία γὰν.¹

Hermog π ἰδεῶν (*Rhet Gr* Walz 3 315) [π γλυκύτητος] καὶ τὰς μὲν οὐκ αἰσχροῦς (τῶν ἡδονῶν) ἔστιν ἀπλῶς ἐκφράζειν, οἶον κάλλος χωρίου καὶ φυτείας διαφόραν καὶ βενμάτων ποικιλίαν καὶ ὅσα τοιαῦτα ταῦτα γὰρ καὶ τῇ ὕψει προσβάλλει ἡδονὴν ὁρώμενα καὶ τῇ ἀκοῇ ὅτε ἐξαγγέλλει τις ὥσπερ ἡ Σαπφώ

. . . . ἀμφὶ δ' ὕδωρ
ψῦχρον <ὠνεμος>² κελεύδει δι' ὕσδων
μαλίνων, αἰθυσσομένων δὲ φύλλων
κῶμα κατάρρει.³

καὶ ὅσα πρὸ τούτων γε καὶ μετὰ ταῦτα εἴρηται.

5⁴ εἰς Ἀφροδίτην

Str 1 40 εἰ δὲ φοίνικας εἰπὼν ὀνομάζει ('Ομηρος) καὶ Σιδωνίους τὴν μητρόπολιν αὐτῶν, σχήματι συνήθει χρηταὶ ὡς . 'Ιδην δ' ἴκανεν καὶ Γάργαρον' καὶ Σαπφώ·

Αἶ σε Κύπρος καὶ Πάφος ἡ Πάνορμος . . .⁵

¹ λάμπησ' ἀ γ (or ἀργυρα γαῖαν') Blf -E, cf Jul Ep 19 . Σ ἡ καλὴ τὴν σελήνην ἀργυρέαν φησὶ καὶ διὰ τοῦτο τῶν ἄλλων ἀστέρων ἀποκρύπτει τὴν ὕψιν: mss λάμπη γὰν ² E (wrongly read as ὦν ἐμὸς and then cut out) ³ mss καὶ αἶθ κ.τ.λ.
⁴ cf Men Rh Gr Walz 9 135 (π τῶν κλητικῶν) ἅμα μὲν γὰρ ἐκ πολλῶν τόπων τοὺς θεοὺς ἐπικαλεῖν ἔξεστιν, ὡς παρὰ τῇ Σ . . . πολλαχοῦ εὐρίσκομεν - ⁵ αἶ E. mss ἡ καὶ B: mss ἡ

SAPPHO

31

Eustathius on the *Iliad*. Note that in the words 'around the bright moon' we are not to understand the moon at her full, for then the stars are dim because they are outshone, as Sappho somewhere says

Around the fair moon the bright beauty of the stars is lost when her silver light illumines the world at its fullest.

42

Hermogenes *Kinds of Style* [on sweetness or charm]. All clean and honest pleasures may be described simply, as for instance the beauty of a place, the variety of trees and plants, the sweet diversity of rivers and brooks. Such things give pleasure to the eye when they are seen, and to the ear when they are told of. Compare Sappho

. . . And by the cool waterside the breeze rustles amid the apple-branches, and the quivering leaves shed lethargy;

and all that precedes and follows this.

5 TO APHRODITE

Strabo *Geography*. Now if in speaking of the Phoenicians Homer [*Od.* 4 83] adds mention of the inhabitants of their mother city Sidon, he is using a common form of speech, as for instance, . . . and 'he came to Ida and Gargarus' (*Il.* 8 48) and Sappho's line:

Whether thou [art at] Cyprus and Paphos or at Panoimus . . .³

¹ cf Cram *A.P.* 3 233, 31 ² cf *Sch Hermog. Rh. Gr.* 7. 883 Walz (see *fr.* 150) ³ doubtless from an invocation to Cyprus, perh 1st line of 6

LYRA GRAECA

6 εἰς Ἀφροδίτην

Ath. 11. 463c διόπερ σινιουσι καὶ ἡμῖν ἐπὶ τὰς Διονυσικάς
ταύτας λαλιάς 'οὐδὲ εἷς ἂν εὐλόγως φθονήσαι νοῦν ἔχων' κατὰ
τοὺς Ἀλέξιδος Ταραντίνοους 'οἱ τῶν πέλας | οὐδέν' ἀδικοῦμεν
οὐδέν . ὅς δ' ἂν πλείστα γελάσῃ καὶ πῆρ | καὶ τῆς Ἀφροδίτης
ἀντιλάβηται τὸν χρόνον | τοῦτον ὃν ἀφεῖται, ἥν τύχῃ γ', ἐράνου
τινος, | πανηγυρίσας ἥδιστ' ἀπῆλθεν οὔκαδ'ε' καὶ κατὰ τὴν καλὴν
οὖν Σαπφώ

. ἔλθε, Κύπρι,
χρυσίαισιν ἐν κυλίκεσσιν ἄβραις¹
συμμεμείχμενον θαλίαισι νέκταρ
οἶνοχόεισα

5 τοῖς ἐταίροις τοῖσδεσ' ἔμοις γε καὶ σοῖς² . . .

7 [εἰς Ἀφροδίτην] and 8

Apoll. *Pion* 81 23 σοί Ἀπτικῶς. Ἰωνεῖς, Αἰολεῖς ὁμοίως·

σοὶ δ' ἔγω λεύκας ἐπὶ δᾶμον αἶγος
<πίονα καύσω>,³

Σαπφώ καὶ τὸ κατὰ πολὺ τὸ⁴ διὰ τοῦ τ·

καπιλείψω τοι . . .

9 εἰς Ἀφροδίτην

Id. *Synt.* 350 (247) εἰσι τῆς εὐχῆς ἐπιρρηματα παραστατικά

Αἴθ' ἔγω, χρυσοστέφαν' Ἀφρόδιτα,
τόνδε τὸν πάλον λαχόν⁵ . . .

¹ Blf · mss ἄβροις from l. 5 ² τοῖσδεσ(ι) E, cf Alc 126, Od 10 268, 21 93, Ad 22: mss τούτοις τοῖς ἐταίροις ἔμοις γε καὶ σοῖς (masc an adaptation? or see opp) ³ Ahr mss ἐπιδωμον αἶγ. ⁴ E mss κατὰ ἀπόλυτον ⁵ B mss -οίην

¹ either the gender of the 'comrades' is changed to suit the
190

SAPPHO

6 To APHRODITE

Athenaeus *Doctors at Dinner*: This being so, our own gathering together like this for talk over the wine-cup, 'no man of sense could reasonably grudge us,' as Alexis says in *The Tarentines*; 'for we never do our neighbours injury . . . ; and whoever laughs, drinks, loves, and, if he is lucky, dines out, the most during his time of liberty [from death and darkness], he goes home [to death] the best satisfied with his days at the festival' And so let me say in the words of the beautiful Sappho:

. . . Come, Queen of Love, to bear round golden cups of nectar mingled with gentle cheer unto these comrades of thine and mine.¹

7 [To APHRODITE] and 8

Apollonius *Pronouns* Σοί 'to thee' Attic Ionic and Aeolic have alike this form—compare Sappho

and to thee I [will burn the rich] fat of a white goat,—²

and the form usual to them with τ, as

and I will leave behind for thee . . .

9³ To APHRODITE

Id *Syntax*: There are hortatory adverbs of supplication; compare:

O golden-wreathed Aphrodite, would that such a lot as this were mine . . . !

quoter's company (he proceeds 'for whose [masculine] benefit I must now remark'), or this was once the introductory poem to Sappho's *Epithalamia*, the masculine including the feminine. the nectar is of course metaphorical ² white goats were sacrificed to Aphrodite Pandemos, cf. Luc. *D Mer.* 7 ³ of Hdn π παθ 2 280 31 Lentz, *EM* 558. 28

10

Apoll Pron 113 8 Αἰολεῖς ἀμμέτερον καὶ ἄμμον καὶ ὕμμον
καὶ σφόν. Σαπφώ·

αἶ με τιμίαν ἐπόησαν ἔργα
τά σφα δοῖσαι . . .

11

Aristid. 2 508 π Παραφθέγματος οἶμαι δέ σε καὶ Σαπφοῦς
ἀκηκοέναι πρὸς τινὰς τῶν εὐδαιμόνων δοκουσῶν εἶναι γυναικῶν
μεγαλαυχουμένης καὶ λεγούσης ὡς αὐτὴν αἱ Μοῦσαι τῷ ὄντι ὀλβίαν
τε καὶ ζηλωτὴν ἐποίησαν, καὶ ὡς οὐδ' ἀποθανούσης ἔσται λήθη

e g. ἀλλ' ἔμ' ὀλβίαν ἀδόλως ἔθηκαν
| χρύσiai Μοῖσαι οὐδ' ἔμεθεν θανοίσας
| ἔσσεται λάθα.

12

Ath 13 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ
νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἑταίρας, ὡς ἡ Σαπφώ·

. . . τάδε νῦν ἑταίραις
ταῖς ἔμαισι τέρπνα κάλως ἀείσω.¹

13

Et Mag 449 36 ὥσπερ δαμῶ δαμείω, οὕτω θῶ θέω καὶ παρὰ
Σαπφοῖ

. . . ὅττινας γὰρ
εἷ θέω, κῆνοι με μάλιστα σίννον-
ται . . .

¹ ἔμαισι Seid mss ἐμαῖς

SAPPHO

10

Apollonius *Pronouns*: Aeolic has the forms ἀμμήτερος and ἑμμος 'our,' ὑμμος 'your,' and σφός 'their'; compare Sappho:

. . . [the Muses¹] who have made me honoured by the gift of their work

11

Aristides *On the Extemporised Addition*: I think you must have heard how Sappho, too, once boasted to certain women reputed prosperous, that the Muses had given herself the true happiness and good fortune, and even when she was dead she would not be forgotten.

e. g. But I have received true prosperity from
| the golden Muses, and when I die I shall
| not be forgot.

12¹

Ath *Doctors at Dinner*: For free women to this day and girls will call a friend or acquaintance 'hetaira' or 'comrade,' as Sappho does:

These songs I will sing right well to day for the delight of my comrades.

13²

Etymologicum Magnum: As instead of δαμῶ 'subdue' we find δαμείω, so for θῶ 'do' we find θέω; compare Sappho.

For those I have done good to, do me the greatest wrong.

¹ prob from a poem introductory to a 'Book' of poems to her friends ² cf. Choer 259; wrongly identified by Wil. with *Ox. Pap* 1231. 16 (see 15 below)

LYRA GRAECA

14

Apoll Pron 98. 2 ὕμιν Αἰολεῖς·

ταῖς κάλαις ὕμιν <τὸ> νόημα τῶμον
οὐ διάμειπτον.¹

15 ²

Oxyrh Pap 1231. 16. 11-12

.]λαν· ἔγων δ' ἔμ' αὐτὰ
τοῦτο σύνοιδα·
.

16

Sch Pind *P.* 1 10 [Διὸς αἰετός] πάνυ γὰρ διετύπωσεν, ὅτι
δὴ ὁ αἰετὸς ἐπικαθήμενος τῷ τοῦ Διὸς σκήπτρῳ καὶ κατακηνούμενος
ταῖς μουσικαῖς φθασὶς εἰς ὕπνον κατάρχεται, ἀμφοτέρως χαλάσας τὰς
πτέρυγας ἢ δὲ Σαμφῶ ἐπὶ τοῦ ἐναντίου ἐπὶ τῶν περιστερῶν·

ταῖσι <δὲ> ψαῦκρος μὲν ἔγεντο θῦμος,
πὰρ δ' ἱεῖσι τὰ πτέρη . . .³

17

Vet Et Mag Miller p 213 μελεδῶναι αἱ τὰ μέλη ἔδουσαι
φροντίδες . . . καὶ αἱ Αἰολεῖς σταλαγμὸν τὴν ὀδύνην λέγουσιν
Σαμφῶ

. κατ' ἔμον στέλεγμα.⁴

ἀποστάζουσι γὰρ καὶ ῥέουσιν

¹ τὸ Bek ² so *Apoll Pron* 51 1, but 80 10 ἔμ' αὐτὰ
τοῦτ' ἔγων συνόιδα *Pap* ἐγωδεμ' [| . .]νοῖδα
³ ψαῦκρος Fick from Hesych mss ψυχρός ⁴ σταλαγμὸν and
στελεγμα mss, the first, the form the word would take in
Attic, is necessary to the etymology, in the quotation perh.

SAPPHO

14

Apollonius *Pronouns*: The form *ὤμιν* 'to you' is used in Aeolic; compare:

Towards you pretty ones this mind of mine can never change

15¹

From a Second-Century Papyrus:

. . . and as for me, I am conscious of this: . . .

16

Scholast on Pindar: He has given a complete picture of the eagle sitting on Zeus's sceptre and lulled to sleep by the music, letting both his wings lie slack . . . Sappho on the contrary says of the doves:

And as for them their heart grows light and they slacken the labour of their pinions.²

17³

Old Etymologicum Magnum: μελεδῶναι 'cares': the thoughts which devour the limbs . . . and the Aeolic writers call pain σταλαγμός 'a dripping', compare Sappho:

. . . because of my pain;

for they [pains or wounds?] drip and flow.

¹ cf. Apoll *Pron* 51 1, 80. 10 ² when they reach the nest?
³ cf. *EM* 576. 22

στέλυγμον *E*, cf. ἀνασταλύζω and Hesych ἀστυλάζει (sic) and ἀσταλυχεῖν

Et Mag 335 38 τὰ γὰρ δύο σσ εἰς ζ τρέπουσιν οἱ Αἰολεῖς
τὸ γὰρ ἐπιπλήσσω ἐπιπλάζω· Σαπφώ

τὸν δ' ἐπιπλάζοντ' ἄνοαι φέροισιν
καὶ μελέδωναι.¹

Amm. π. διαφ. λέξ 23 ἄρτι καὶ ἀρτίως διαφέρει ἄρτι μὲν
γάρ ἐστι χρονικὸν ἐπίρρημα, τὸ δ' ἀρτίως ἐπὶ τοῦ ἀπηρτισμένου
ἔργου τελείως ὥστε ἀμαρτάνει Σαπφὼ λέγουσα

Ἀρτίως μ' ἄ χρυσοπέδιλλος αὖως
<ἦλθε καὶ> ² . . .

ἀντὶ <τοῦ> χρονικοῦ ἐπιρρήματος.

Sch. Ar Pac. 1174 διαφέρουσι γὰρ αἱ Λυδικαὶ βαφαί· , .
καὶ Σαπφώ

. πόδας δὲ
ποίκιλος μάσλης ἐπέτευνε, Λύδι-
ον κάλον ἔργον.³

Sch. Ap Rh 1 727 ἐρευθήεσσα δὲ ἀντὶ τοῦ πυρρά, ὑπέρυθρος,
καὶ ἐστι παρὰ τὸ Σαπφικόν

. . . . παντοδάπαις μεμειχμέ-
να χροαίαισιν

¹ *Hdn* ἐπιπλάζοντες ἄνοαι = ἄνοiai (for pl cf. *μανίαι*) *E*
mss ἄνεμοι, *Hdn* ἂν ἐμοὶ καὶ μελ only in *Hdn* ² μ' ἄ
Seid mss μὲν ἄ ἦλθε κ *E*, cf [Theocr.] *Meg* 121 ³ mss
μάσθλης but cf *Heph* 12· ἐπέτευνε *E*, cf *Eur Bacch* 936·
mss *Sch* ἐκάλυπτε, *Poll* εἶπε (both from corruption ἐπε)

SAPPHO

18¹

Etymologicum Magnum. For the Aeolic writers change double *s* to *z*; they write ἐπιπλήσσω ἐπιπλάζω; compare Sappho:

And as for him who blames [me²] may frenzies
and cares seize upon him.

19

Ammonius *Words which Differ*: Ἄπρι differs from ἀπρίως; for Ἄπρι is an adverb of time, whereas ἀπρίως is used of that which is fully completed; so Sappho is wrong in saying:

The golden-slipped Dawn had just [come] upon
me [when] . . . ;

instead of the adverb of time.

20²

Scholias on Aristophanes *Peace*: For the Lydian dyes differ . . . and Sappho says:

. . . and a motley gown (?), a fair Lydian work,
reached down to [hei] feet

21

Scholias on Apollonius of Rhodes *Argonautica*: ἐρευθήεσσα [epithet of Jason's mantle] is used instead of πυρρά, ὑπέ-
ρυθρος, 'ruddy,' and is contrary to Sappho's description:

. . . mingled with all manner of colours

¹ cf. Hdn. 2. 929 19 Lentz ² cf. Poll. 7. 93, who says
it was a sort of sandal, but the sing. and 'dyes' are
against this

LYRA GRAECA

22

Apoll Pron. 66 3 ἐμέθεν πυκνῶς αἱ χρήσεις παρὰ Αἰολεῦσιν
(124)

. ἢ τίν' ἄλλον
<μᾶλλον> ἀνθρώπων ἔμεθεν φίλησθα ;¹

23

Et Mag 485 45 οἱ Αἰολεῖς . . . ποθέω ποθήω, οἶον
καὶ ποθήω καὶ μάομαι . . .

24 εἰς Ἑκάτην

Philod π εὐσεβ 42 *Gomperz* [Ξαπ]φῶ δὲ τ[ὴν θεὸν]
χρυσοφαῖ θερ[άπαιν]αν Ἀφροδίτ[ης] (εἶναι λέγει)

e g Χρυσόφαιες ὦ Ἑκάτα θεράπνα
| Ἀφροδίτας . . .²

25

Mar Plot Art. Gram 6 516 *Keil* [de dactylico metro]:
Adonium dimetrum dactylicum catalecticum a Sappho in-
ventum est, unde etiam Sapphicum nuncupatur monosche-
matistum, semper enim dactylo et spondeo percutitur ;

ὦ τὸν Ἀδωνιν.

26

Apoll Pron 82 16 [π τῆς οἴ]: Αἰολεῖς σὺν τῷ F·

φαίνεται αἱ Φοι κῆνος³

¹ μᾶλλον *B* ² for *ā* in voc cf *Hfm Gr. Dial.* 2. 538 :
cf *Hesych* θεράπνη ³ probably not a variant of 2 1

SAPPHO

22

Apollonius *Pronouns*: *ἐμεθεν* 'of me'; it occurs frequently in the Aeolic writers, compare (124) and:

. . . O whom in all the world do you love better than me?

23¹

Etymologicum Magnum. The Aeolic writers use . . . and *ποθήω* for *ποθέω* 'I long,' as:

. . . and I long and I yearn . . .

24 TO HECATE

Philodemus *Piety*: And Sappho calls the Goddess (Hecate):

Aphrodite's golden-shining handmaid . . .

25

Marius Plotius *Art of Grammar* [on the Dactylic Metre]. The dactylic Adonian dimeter catalectic was invented by Sappho, and that is why it is also called the monoschematist Sapphic, for it is always composed of a dactyl and a spondee; compare

Woe for Adonis!

26

Apollonius *Pronouns* [on *οἱ* 'to him']: Aeolic writers use the form with digamma (*w*):

That man seems to himself . . .

¹ also in *Et. Gyd* 294. 40

Apoll. Pron 100. 5 ἔμμε Αἰολεῖς

. . . ὅπταις ἄμμε

Σαπφὼ πρώτη

Max Tyr. 24 (18) 9 Διοτίμα λέγει, ὅτι θάλλει μὲν Ἔρως
εὐπορῶν, ἀποθνήσκει δὲ ἀπορῶν τοῦτο Σαπφὼ συλλαβοῦσα εἶπε
γλυκύπικρον (81) καὶ

ἀλγεσίδωρον·

τὸν Ἔρωτα Σωκράτης σοφίστην λέγει, Σαπφὼ

μυθόπλοκον.

Jul Ep. 18 ἀλλ' εἰς αὐτοὺς ἂν τῶν ὑμετέρων ὁρῶν τοὺς
πρόποδας ἔπτην, ἵνα σε, τὸ μέλημα τοῦμόν, ὥς φησιν ἡ Σαπφὼ,
περιπτύξωμαι

e. g ὥς τε, μέλημα τῶμον,
| περπτύγω¹ . . .

Philostr. Im 2 1 τοσοῦτον ἀμιλλῶνται (αἱ παρθένοι) ῥοδο-
πήχεις καὶ ἐλικώπιδες καὶ καλλιπάρροι καὶ μελίφωνοι, Σαπφοῦς
τοῦτο δὴ τὸ ἡδὺ πρόσφθεγμα.

Aristaen 1 10 πρὸ τῆς παστάδος τὸν ὑμέναιον ἡδον αἱ
μουσικώτεραι τῶν παρθένων καὶ μειλιχοφωνότεραι,² τοῦτο δὴ
Σαπφοῦς τὸ ἡδιστον φθέγμα

e. g παρθένοισι
| μελλιχοφώναις³

¹ perh imitated by *Bion* 1 44 ² *E. mss* -φωνοι ³ so
E. Ar. prob found the more easily corruptible μελλιχοφ. in
his copy of *Phil* ; the word is now found *O P.* 1787. 6

SAPPHO

27

Apollonius *Pronouns*: 'Αμμε, 'us' or 'me,' is used in Aeolic, compare:

. . . you burn me . . . ;

Sappho in her first Book

28

Maximus of Tyre *Dissertations*: Diotima says (in Plato's *Symposium*) that Love flourishes when he has plenty and dies when he is in want; Sappho, putting these characteristics together, called him bitter sweet (81) and

giver of pain.¹

Socrates calls love sophistical, Sappho a

weaver of tales.

29

Julian *Letter to Eugenius*: . . . but I should fly to the very foot of your mountains

to embrace you, my beloved,

as Sappho says.

30

Philostratus *Pictures*. The maidens so vied with one another, rose-armed, saucy-eyed, fair-cheeked, honey-voiced (?)—this is Sappho's delightful epithet

Aristaenetus *Letters*: Before the bride-chamber rang out the wedding-song from such of the maidens as were the more musical and gentle-voiced²—this is Sappho's most delightful word

e. g. . . . to gentle-voiced maidens

¹ cf. *fr* 42 ² Ar. is prob. imitating Phil., in whose mss 'honey-voiced' is prob. a mistake (*see opposite*)

31 εἰς Ἑρωτα

Sch Ap Rh 3 26 [παιδὶ ἐφ, ι e Κύπριδος] Ἀπολλώνιος
μὲν Ἀφροδίτης τὸν Ἑρωτα γενεαλογεῖ, Σαπφῶ δὲ Γῆς καὶ Οὐρανοῦ

Sch Theocr 13 2 [ῥῥινι τοῦτο θεῶν ποκα τέκνον ἔγεντο]
ἀμφιβάλλει τίνος υἱὸν εἶπη τὸν Ἑρωτα Ἡσίοδος μὲν γὰρ . .
Σαπφῶ Ἀφροδίτης <ἡ Γῆς>¹ καὶ Οὐρανοῦ

Paus 9 27. 2 Ἡσίοδον δὲ . . οἶδα γράψαντα ὡς Χάος
πρῶτον, ἐπὶ δὲ αὐτῷ Γῇ τε καὶ Τάρταρος καὶ Ἑρως γένοιτο
Σαπφῶ δὲ ἡ Λεσβία πολλά τε καὶ οὐχ ὁμολογοῦντα ἀλλήλοις ἐς
Ἑρωτα ᾔσσε

e g Φίλτατον Γαίας γένος Ὀρράνω τε

32 εἰς Ἑσπερον

Him Or 13 9 ἀστὴρ οἶμαι σύ τις ἐσπέριος,

Ἀστέρων πάντων ὁ κάλιστος² . . .

Σαποῦς τοῦτο δὴ τὸ εἰς Ἑσπερον ᾄσμα

33 [εἰς Πειθῶ]

Sch Hes Op 73 [πότνια Πειθῶ] Σαπφῶ δὲ φησι τὴν Πειθῶ
Ἀφροδίτης θυγατέρα

e g ὦ γένος θελξίμβροτον Ἀφροδίτας

34

Berl Klassikertexte 5 P 5006

• • • • •]θε θῦμον
• • • • •]μι πάμπαν
• • • • •]δύνᾱμαι
• • • • •]ας κεν ἦ μοι
• • • • •]ς ἀντιλάμπην

SAPPHO

31 To Love

Scholast on Apollonius of Rhodes *Argonautica* 3 26 ['her son']: Apollonius makes Love the son of Aphrodite, but Sappho of Earth and Heaven

Scholast on Theocritus 13. 2 ['from what God soever sprung']: He is doubtful of whom to call Love the son, for Hesiod . . and Sappho, of Aphrodite or of Earth and Heaven.

Pausanias *Description of Greece*. Hesiod I know has made Chaos the first creation, and then Earth and Tartarus and Love And in the poems of Sappho the Lesbian there are many mutually inconsistent sayings about Love

e g Dearest Offspring of Earth and Heaven

32¹ To HESPERUS

Himerius *Declamations*: You must be as it were an evening star,

Fairest of all the stars that shine,

as Sappho says in her Ode to Hesperus

33 [To PERSUASION]

Scholast on Hesiod *Works and Days*: ['queenly Persuasion']: Sappho calls Persuasion the daughter of Aphrodite

e. g. Man-beguiling daughter of Aphrodite

34

From a Seventh-Century Manuscript:

. . heart . . altogether . [if]
I can . . . shall be to me . . shine back

¹ cf Him 3. 17

¹ Wil.

² B. mss κάλλιστος

LYRA GRAECA

. κά]λον πρόσωπον
]
 ἐ]γχοροίσθεις
][. .]ρος

35 [πρὸς Χάραξον]

Beil. Klassikertexte 5 P 5006 verso + *Oxyrh. Pap* 424¹

- . . .]δώσῃν.
 [αἰ κλ]ύτων μέν τ' ἐπ[πότεαι πεδ' ἄνδρων]
 [κωὺ κ]άλων κᾶσλων, ἐ[νέπεις δὲ χαίρην]
 [τοῖς φι]λοῖς, λύπης τέ μ[ε σοὶ γένεσθαι]
 5 [φαῖς ἔ]μ' ὄνειδος,
 [ἦτορ] οἰδήσais, ἐπὶ τα[ῦτ' ἀρέσκει]
 [καρδι]᾿αν· ἄσαιο· τὸ γὰρ ν[όημα]
 [τῶ]μον οὐκ οὔτω μ[αλάκως χόλα παί-]
 [δων] διάκῃται·
 10 [ἀλλὰ] μὴ δόαζε· [γέροντας ὄρνις]
 [οὐκ ἔ]λε^a βρό[χ]ις· συνίημ[', ἔγω σ' εὔ]
 [οἶ πρὶν ἐσπό]λης² κακότατο[ς, οἶφ]
 [δ' ἀντετέθη]μεν
 [δαίφ. σὺ δ' ὦ]ν ἀτέραις με[μήλων]
 15 [λρόνων τίθ]η φρένας· εὔ[κολον γὰρ]
 [νῶν τράφοις]α τοῖς μάκα[ρας σάφ' οἶδ' ἔ-]
 [μοι παρῶντας.]³

36 εἰς Νηρηίδας

Ox. Pap 7

[Χρύσαι] ⁴ Νηρηίδες, ἀβλάβη[ν μοι]
 [τὸν κασί]γνητον δότε τυίδ' ἔκεσθα[ι,]

¹ identification due to E. Lobel ² 1 e. ἐστάλης ³ re-
 stored by Blass, Buecheler, B, and E, cf. *C R* 1909, 1921
⁴ epithet uncertain, Κύπρι καί is too long ^a P ελεν?

SAPPHO

. fair face en-
grained . . .

35¹ [To CHARAXUS]

From the reverse of the same Manuscript and a Third-Century Papyrus

. . will give. If you hover about the notable rather than the good and noble, and bid your friends go their ways, and grieve me by saying in your swelling pride that I, forsooth, am become a reproach to you, at such things as these you may rejoice your heart Feed your fill. For as for me, my mind is not so softly disposed to the anger of a child. But make no mistake in this; [the snare never catches the old bird;] I know what was the depth of your knavery before, and of what sort is the foe I am opposed to Be you better advised then, and change your heart, for well I know that being of a gentle disposition I have the Gods on my side

36² TO THE NEREIDS

From a Third-Century Papyrus.

Golden Nereids, grant me I pray my brother's safe return, and that the true desires of his heart

¹ prob. a letter to her erring brother Charaxus ² prob a complete letter to the same (handed to him on his return from Egypt?) asking reconciliation

- [καὶ μὲν] ὧ θύμῳ κε θέλη γενεσθαι,
[ταῦτα τε]λέσθην.¹
- 5 [ὅσσα δὲ πρ]όσθ' ἄμβροτε, πάντα λῦσα[ι],
[καὶ φίλοι]σι Φοῖσι χάραν γενεσθαι
[καὶ δύναν] ἔχθροισι· γένοιτο δ' ἄμμι
[δύσκληα μ]ῆδεις.
[τὰν κασιγ]νήταν δὲ θέλοι πόησθα[ι]
- 10 [ἔμμορον] τίμας.² ὀνίαν δὲ λύγραν
[καὶ λόγοις] ὅτοισι πάροιθ' ἀχέων
[ἄμμον ἐδά]μνα
[κῆρ ὀνειδο]ς εἰσαῖτων τό κ' ἐν χροῶ
[κέρρεν,³ ἀλ]λ' ἐπ' ἀγ[λαί]α πολίταν
- 15 [ἀββάλην] ἄλλως, [ὅτα] νῆ κε δαῖτ' οὐ-
[δεν διὰ μά]κρῳ
[καὶ συνάορ]ον, αἶ κ[ε θέλη, ἀξίοι]σι<ν>
[ἐν λέχεσσ'] ἔχην.⁴ σὺ [δέ], κύνν['] ἔρε[μ]να,⁵
[ρίνα πρὸς γάα] θεμ[έν]α κακάν[θην]⁶
- 20 [ἄλλα πεδάγρ]η.⁷

37⁸ [πρὸς Χάραξον]

Ox Pap 1231. 1 1. (α)

- . . . [Κύ]πρι, καὶ σὲ πι[κροτέρ]αν ἐπεύρ[οι],
10 [μῆ]δὲ καυχάσαιτο τόδ' ἐννέ[ποισα].
'Δωρίχα τὸ δεύτερον ὡς πόθε[ννον]
[εἰς] ἔρον ἦλθε.'

¹ or κῶσα μὲν ² replacement of fibre now makes θέλοι certain ³ Bell now admits]s as poss, and rejects]λ
⁴ or ἀξίαισι ἐν κόραις εἶρην ⁵ E, for κύν-ια cf Κύννα Hesych, Ar Eq. 765 and for single ν in P ὥρανος for ὕρανος κ τ λ.: Bell agrees κυν[is poss ⁶ for flattened accent of χάραν above ⁷ restored by Bláss, Diels, Jurenka, Smyth, Wil, E; cf C Q '09 249, C R '20 4, Bell ibid 63, Journ Eg Arch.

SAPPHO

shall be accomplished, and putting away his former errors he shall become a delight to his friends and a grief to his enemies; and may our house be disgraced of no man. And may he be willing to bring honour to his sister; and the sore pain and the words wherewith, in bitter resentment of a taunt that must have cut to the quick, he sought ere he departed to overwhelm my heart,—O, when return he does on some near day, may he choose amid his fellow-townsmen's mirth¹ to cast them clean away, and to have a mate, if he desire one, in wedlock due and worthy;² and as for thee, thou black and baleful she-dog,³ thou mayst set that evil snout to the ground and go a-hunting other prey.

37 [To CHARAXUS]

From a Second-Century Papyrus

. . . O Cypriis, may she find even thee too bitter, nor boast herself so loud, saying: 'What a delightful love-match hath Doricha made this second time!'³

¹ at a feast of welcome? ² or find a mate . . . among worthy maids ³ Doricha or Rhodopis a famous courtesan beloved by S's brother Charaxus in Egypt; see p 149

¹21. 88 Lobel *C Q.* ²21. 164 ³ 1-8 fragmentary, containing *μᾶκαιρα* (1), [*ἄμ*] *βροτε* (5). 9-10 *L*, 11-12 *Hunt*

38¹ πρὸς Ἀνακτορίαν

Ox Pap. 1231. 1. i (β)

Οἱ μὲν ἱππῶν στρότον οἱ δὲ πέσδων
οἱ δὲ νάων φαῖς' ἐπὶ γᾶν μέλαιναν
ἔμμεναι κάλλιστον· ἔγω δὲ κῆν' ὅτ-
τω τις ἔραται.

5 πάγχυ δ' εὐμαρες σύνετον πόησαι
πάντι τοῦτ'· ἅ γὰρ πόλυ περσκέθοισα
[κάλ]λος ἀνθρώπων Ἑλένα τὸν ἀνδρα
[κρίνεν ἀρ]ιστον

[ὅς τὸ πᾶν] σέβας Τροίας ὄλεσσε,
10 [κωὺδὲ πα]ῖδος οὐδὲ φίλων τοκῆν
[μᾶλλον] ἐμνάσθη, ἀλλὰ παρᾶγαγ' αὐταν
[πῆλε φίλει]σαν

[ᾠρος· εὐκ]αμπτον γὰρ [αἰὲ τὸ θῆλ]υ
[αἶ κέ] τις κούφως τ[ὸ πάρον ν]οήση·
15 [ἄμ]με νυν, Ἀνακτορία, [σ]ὺ μέμναι-
[σ' οὐ] παρεοίσαις,²

[τᾶ]ς κε βολλοίμαν ἔρατόν τε βᾶμα
κάμάρυγμα λάμπρον ἴδην προσώπω
ἦ τὰ Λύδων ἄρματα κᾶν ὅπλοισι
20 [πεσδομ]άχεντας·

[εὖ μὲν ἴδ]μεν³ οὐ δύνατον γένεσθαι
^{e g} [λῶστ'] ὃν ἀνθρώποις· πεδέχην δ' ἄρασθαι
[τῶν πέδηχον λωῖτερον βρότοισιν]
[ἦ λελάθεσθαι.]

¹ restored by Hunt, Rackham, Wil, and E; cf. *C R* 1914.
73, 1919 125 ² P παρξοισας ³ P perh ἵσμεν

SAPPHO

38 To ANACTORIA¹

From a Second-Century Papyrus.

The fairest thing in all the world some say is a host of foot, and some again a navy of ships, but to me 'tis the heart's beloved. And 'tis easy to make this understood by any. Helen, who far surpassed all mankind in beauty, chose for the best of men the destroyer of all the honour of Troy, and thought not so much either of child or parent dear, but was led astray by Love to bestow her heart afar; for woman is ever easy to be bent when she thinks lightly of what is near and dear. See to it then that you remember us Anactoria, now that we² are parted from one of whom I would rather the sweet sound of her footfall and the sight of the brightness of her beaming face than all the chariots and armoured footmen of Lydia. I know that in this world man cannot have the best; yet to wish that one had a share [in what was once shared is better than to forget it.]³

¹ a complete (?) letter to Anactoria who has apparently gone with a soldier husband to Lydia, cf 86 ² S and Atthis? ³ ref. to the old friendship between her and S

Ox. Pap. 1231 1 ii (a)

. . . τ' ἐξ ἀδοκήτω.

40¹ εἰς Ἥραν

(B)

Πλάσιον δὴ μ[οι κατ' ὄναρ παρείη,
πότνι' Ἥρα, σὰ χ[αρίεσσα μόρφα,
τὰν ἀράταν Ἀτρ[εΐδαι Φίδον κλή-]
τοι βασίλῃης

5 ἐκτελέσσαντες [Τροίας ὄλεθρον].
πρῶτα μὲν πα[ρ' ὠκυρώ Σκαμάνδρῳ]
τυίδ' ἀπορμάθε[ντες ἐπ' οἶκον ἱκην]
οὐκ ἐδύναντο,

πρὶν σὲ καὶ Δί' ἀντ[ίστασαι μέγιστον]

10 καὶ Θυῶνας ἱμμ[ερόεντα παῖδα.]

e g νῦν δὲ κ[ἄγω, πότνια, λίσσομαί σε]
κατ τὸ πάλ[αιον]

ἄγνα καὶ κά[λ' ἐν Μυτιλανάαισι]

[π]αρθ[ένοις με δρᾶν πάλιν, αἷς χορεύην]

15 [ἄ]μφι σ[αῖσι πόλλ' ἐδίδαξ' ἐόρταις]
[πόλλα τ' αἰείδην.]

[ὥς τε νᾶας Ἀτρείδαι σὺν ἕμμιν]

ἄραν² Ἰλ[ίῳ, πάλιν ὥς πλεοίστα]

ἔμμε[ναι κᾶμοι, κέλομαι σ', ἄρωγος,

20 [Ἥ]ρα, πί[θοιο.]

¹ cf *Pap della Soc ital* 2 123 1-10 restored by Wil and E 11-20 by E e g. cf. *A.P.* 9 189 above (p 174) ² P ηραν from below

SAPPHO

39

From a Second Century Papyrus.

. . . unexpectedly.

40 [To HERA]

From the Same and another of the Third Century:

Make stand beside me in a dream, great Hera,
the beauteous shape that appeared in answer to the
prayer of the famous kings of Atreus' seed when
they had made an end of the overthrow of Troy.
At first when they put forth hither from Scamander's
swift flood, they could not win home, but ere that
could be, were fain to make prayer to thee and to
mighty Zeus and to Thyone's lovely child¹ So now
e. g. pray I, O Lady, that of thy grace I may do
again, as of old, things pure and beautiful
among the maids of Mytilene, whom I have
so often taught to dance and to sing upon
thy feast-days; and even as Atreus' seed by
grace of thee and thy fellow-Gods did put
out then from Ilium, so I beseech thee, Hera,
aid thou at my prayer this homeward voyage
of mine.

¹ the latter half is very tentatively restored on the supposition that S writes this before embarking to return to Mytilene from Syracuse on hearing of the amnesty

Ox Pap. 1231 9

- e.g.* [ἐν θυέλλαισι ζαφ]έλοισι ναῦται
 [ἐκφοβήθεντες] μεγάλαις ἀήται[ς]
 [ἄββαλον τὰ φόρτι]α καπὶ χέρσω
 [πλοῖον ὀκελλαν·]
 5 [μὴ μάλιστ' ἔγωγ' ἀ]μοθεν πλέοιμ[ι]
 [χειμάσαντος, μη]δὲ τὰ φόρτι' εἴκ[α]
 [ἄββάλην εἰς ἄλμα]ν ἄτιμ', ἐπεὶ κῆ-
 [τ' ἐν φρέσι τάρβος·]
 [αἱ δὲ Νήρηϊ προ]ρέοντι πόμπα
 10 [ἐννάλῳ τᾶμ' ἐξέσεται]αι δέκε[σθαι]
 [φόρτι']

Ibid 10

- . . . [αἱ δέ μοι γάλακτο]ς ἐπάβολ' ἦσ[κε]
 [τῷθ' ατ' ἦ παῖδ]ων δόλοφυν³ [ποίησ]ει
 [ἀρμένα, τάχ' οὐ] τρομέροις πρ[ὸς] ἄλλα
 [λέκτρα κε πόσσι]
 5 [ἡρχόμεαν· νῦν δὲ] χροά γῆρας ἦδη
 [μυρίαν ἄμμον ρύτι]ν ἀμφιβάσκει,
 [κωὺ πρὸς ἄμμ' Ε]ρο]ς πέταται διώκων
 [ἀλγεσίδωρος.⁴]
] τᾶς ἀγαύας
 10] ἑα· λάβοισα
] ἄεισον ἄμμι
 τὰν ἰόκολπον⁵

SAPPHO

41

From a Second-Century Papyrus:

e g When tempests rage, the manner, for fear of
the great blasts of the wind, doth cast his
cargo overboard and drive his vessel ashore,
as for me, I pray I may be bound nowhither
in time of storm,¹ nor be fain with fear lying
heavy in my heart to cast my cargo for worth-
less into the deep, but if so be it should fall
to Nereus in his flowing pageant of the sea to
receive the gift of my goods. . . .

42

From the Same:

. . If my paps could still give suck and my womb
were able to bear children, then would I come to
another marriage-bed with unfaltering feet; but nay,
age now maketh a thousand wrinkles to go upon my
flesh, and Love is in no haste to fly to me with his
gift of pain.—. . . . of the noble . . . taking
. . . O sing us the praises of her of the violet-sweet
breast. . . .²

¹ cf Theocr. 9 10 ² this mutilated sentence does not
necessarily belong to the same poem

¹ *E e g* cf *CR* 1916 99 preceded by 7 fragmentary
lines not necessarily part of the same poem ² restored by
E, cf *CR* 1919 126 ³ = δελφύς, cf κίνδυν, φόρκυν
⁴ ἀλγεσιδωρος. from 28 ⁵ the last two words from Apoll
Pron 384 B (see Alc. 133)

214

SAPPHO

43

From a Second-Century Papyrus :

And them I answered : 'Gentle dames, how you will evermore remember till you be old, our life together in the heyday of youth¹ For many things did we then together both pure and beautiful And now that you depart hence, love wrings my heart with very anguish.'

44

From the Same :

. . For when I look upon you, then meseems Hermione¹ was never such as you are, and just it is to liken you rather to Helen than to a mortal maid; nay, I tell you, I render your beauty the sacrifice of all my thoughts and worship you with all my feelings.

¹ as daughter of Helen, Hermione was one remove less divine

45¹ πρὸς Γογγύλην

Op. Pap. 1231. 15

[Τυί]δε μ[οι νύκ]τ[ος, κ]έλομαί σ', ἄ[πελθε,]^a
[Γόγ]γυλα β[ρόδ]ανθι, λάβοισα Λύδα[ν]
[πᾶ]κτιν· α[ῖ] σε δηῦτε πόθος τι[s ἄμμος]
ἀμφιπόταται

5 τὰν κάλαν· ἃ γὰρ κατάγωγις αὐτα
ἐπτόαισ' ἴδοισαν,² ἔγω δὲ χαίρω.
καὶ γὰρ αὐτα δὴ π[οτ'] ἐμεμφ[όμαν τὰν]
[Κ]υπρογέν[ηαν·]

ἄς ἄραμα[ι μὴ χάριν ἀβφέρην μοι]^a
10 τοῦτο τῷ[πος, ἀλλά σε, τὰν μάλιστα]^a
[β]όλλομα[ι θνάταν κατίδην γυναίκων]^a
[ἄψ πάλιν ἔλκην].^a

46³

Ibid. 50-54

[. . .]. καὶ γὰρ δὴ σύ [μ' ἔς] προτ['] οἶκον]⁴
[ἄρτ]ι κῆσμελπες· κ[ατὰ] ταῦτα [δ' ἥκω.]
[ὦ] ζάλεξαι· κα[ὶ] δ[δ' ἴθι], τὼ δὲ κ[άλλεος]
[ἄ]δρα χάρισσα[ι·]

5 [σ]τείχομεν γὰρ [πλάσι]ον· εὖ δὲ [Φοῖσθα]
[κα]ὶ σὺ τοῦτ'· ἀλλ' [ὅττι] τάχιστα [ταῖς σαις]
[πα]ρ[θ]ένοις ἄπ[π]εμπε· θεοὶ [δὲ δῶέν]
[μ' ὦ κ]εν ἔχοιεν.

[αἰ γὰρ ἦς] ὁδος μ[έ]γαν εἰς Ὀλ[υμπον]
[βᾶτος⁵ ἀ]νθρώ[ποισιν] αἰ κε[. . .]

¹ *E* (πᾶκτιν *L*), cf *Soph Fr* 361 ² ἐπίπτοιαισι = ἐπιπτοεῖ
³ joined by *L*, restored by *Hunt-L-E*; but the joining of
δησιν (1) and πεσ (4) is not certain (if right, there is no room
between ελ and πε) ⁴ *P* ποτ['] ⁵ cf *Hom βητάρμων* and
Aeol διδωσθαι ^a this line is only *c g*.

SAPPHO

45 To GONGYLA

From a Second-Century Papyrus:

[Come hither to-night] I pray, my rosebud Gongyla, and with your Lydian lyre, surely a desire of my heart ever hovers about your lovely self; for the sight of your very robe thrills me, and I rejoice that it is so. Once on a day, I too found fault with the Cyprus-born—[whose favour I pray these words may lose me not, but rather bring me back again the maiden whom of all womankind I desire the most to see.¹]

46

From the Same:

. . . For you came to my house the other day and sang to me,² and that is why I am come. O talk with me¹ come down and make me free of your beauty. For we³ are walking near, and well you know it. O send your handmaidens away, and may the Gods grant me whatsoever they have for me⁴. Were there a road which man could tread to great Olympus, [I] should always . . .⁵

¹ a complete letter
the title of a poem

² for *εἰσμέλω* cf. the use of *εἰς* in
³ Sappho and her maid?
themselves (but we should expect *αὐτοὶ*)
perh. begins a new poem

⁴ or have

⁵ this sentence

Ox. Pap 1231 56

. . . νυκτ[.] [. .]

e g. {
 πάρθενοι δ[ὲ ταῖσδεσι πὲρ θύραισι]
 παυννυχίσδομ[εν, πολύολβε γάμβρε,]
 σὰν αἰεῖδοι[σαι φιλότατα καὶ νύμ-]¹
 5 φας ἰοκόλπω.

 ἀλλ' ἐγέρθε[ις εὖτ' ἐπίησιν αὖτως]
 στεῖχε, σοῖς τ'[ἄγοι πόδας αὐτος Ἑρμας]
 ἥπερ ὄσσον ἄ[μμορος ἔσσε' ὄσσον]²
 ὕπνον ἰδωμε[ν.]

μελῶν α'

χηγηδδ'

B'

48 πρὸς Ἀτθίδα

Heph 45 [π Αἰολικοῦ ἔπους] τῶν δὲ ἀκαταλήκτων τὸ μὲν
 πεντάμετρον καλεῖται Σαπφικὸν τεσσαρεσκαίδεκάσύλλαβον, ὃ τὸ
 δεύτερον ὄλον Σαπφοῦς γέγραπται Ἡράμαν ποτά

Plut *Amat* 5 χάρις γὰρ οὖν ἡ τοῦ θήλεος ὑπειξίς τῷ ἄρρενι
 κέκληται πρὸς τῶν παλαιῶν, ὡς καὶ Πίνδαρος ἔφη (*P* 2. 78) τὸν
 Κένταυρον ἄνευ χαρίτων ἐκ τῆς Ἥρας γενέσθαι, καὶ τὴν οὕτω γάμον
 ἔχουσαν ὦραν ἢ Σαπφῷ προσαγορεύουσά φησιν, ὅτι Σμίκρα . .
 κἄχαρις

¹ so Wil: for the other restorations see *CR* *Ibid*

² = τόσσον . . . ὄσσον cf Theocr. 4 39

¹ this being apparently an epithalamy, one would expect to find it in Book IX, there were perh two editions current in Roman times, one arranged according to metre, the other

SAPPHO

47¹

From a Second-Century Papyrus:

c g . . . And we maidens spend all the night
at this door, singing of the love that is be-
tween thee, thrice happy bridegroom, and a
bride whose breast is sweet as violets But
get thee up and go when the dawn shall
come, and may great Hermes lead thy feet
where thou shalt find just so much ill-luck
as we shall see sleep to-night

THE END OF BOOK I

1320 LINES

BOOK II

48 To ATTHIS

Hephaestion *Handbook of Metre* [on the Aeolic line]. Of the acatalectic kinds of Aeolic verse the pentameter is called the Sapphic fourteen syllable, in which is written the whole of Sappho's second Book, compare 'I loved ago'

Plutarch *Amatorius* For the yielding of the female to the male is called by the ancients *χάρις* 'grace', compare Pindar where he says that the Centaur was born of Hera 'without grace,' and Sappho's use of *ἄχαρις* 'graceless' of the girl who was not yet ripe for marriage, 'You seemed . child'

preserving what was prob S's own arrangement, that according to subject matter, the former being presumably made from the latter, it is only to be expected that some at least of the metrically-arranged Books would end with epithalamies if they formed the last Book of the earlier edition, cf. the final poem of Book VII (135)

LYRA GRAECA

Ter Maur *de metr.* 6 390 Keil (Sappho) . . . cordi
quando fuisse sibi canit Atthida | parvam, florea virginitas
sua cum foret

Ἡράμαν μὲν ἔγω σέθεν, Ἀθθι, πάλαι ποτά,
[ᾶς ἔμ' ἀνθεμόεσσ' ἔτι παρθενία σὺ δὲ]¹
σμίκρα μοι πάις ἔμμεν ἐφαίνεο κᾶχαρις.

49, 50

Apoll *Protr* 93. 23 ὑμεῖς . . . Αἰολεῖς ὕμμες.

οὐ τι μ' ὕμμες² . . .

ᾶς θελετ' ὕμμες . . .

ἐν δευτέρῳ Σαπφώ

51

Hdn π μ λ 2 932 23 Lentz μάλλον· οὐδὲν ὅμοιον τῷ
μάλλον κατὰ χρόνον τὸ γὰρ α εἰ ἔχοι ἐν ἐπιφορᾷ διπλασιαζό-
μενον τὸ λλ ἐν μιᾷ λέξει, συστέλλεσθαι φιλεῖ, χωρὶς εἰ μὴ τροπή
τις εἴη τοῦ η εἰς α παρὰ διαλέκτω . . . ἐφυλαξάμην δὲ διαλέκτους
διὰ τὸδ'

ἀλλ' ὃν μὴ μεγαλύννεο δακτυλίῳ πέρι.³

52

Chrys π ἀποφατ col 14 fr 23 (Letronne, *Notices et*
Extrails) εἰ Σαπφῶ οὕτως ἀποφαινομένη

Οὐκ οἶδ' ὅττι θέω· δύο μοι τὰ νοήματα . . .⁴

¹ so Neue -E from Ter Maur. see *Camb. Philol. Soc. Proc.*
1916 ² = *Il* 1 335 and perh does not belong to S: μ' =
μοι (mss μοι) ³ Hartung mss ἀλλ' ἔν (cf. *Ox. Pap* 1231.
1 ii. 23) μοι μεγαλύνεο: Hdn apparently mistakes this rare
use (cf. *Il*. 18 178) of ἀλλ' ἔνα for an instance (ἄλλα voc.

SAPPHO

Terentianus Maurus *On Metres* (Sappho) . . . when she sings that her Atthis was small in the days when her own girlhood was blossoming

I loved you, Atthis, long ago, when my own girlhood was still all flowers, and you—you seemed to me a small ungainly child.¹

49, 50

Apollonius *Pronouns* *ὤμεῖς* 'you,' Aeolic *ὕμμες*; compare.

It is not you who are . . . to me . . .

and

So long as you wish . . . ;

from Sappho's second Book.

51

Herodian *Words without Parallel* *μᾶλλον* 'rather'. There is no parallel to this word as regards quantity; for if *a* is followed by *ll* in the same word it is regularly short, except in the case of *a* for *ē* in a dialect . . . I made the above exception of dialects because of the following examples

But come, be not so proud of a ring.

52¹

Chrysippus *Negatives* If Sappho, declaring:

I know not what to do; I am in two minds . . .

¹ apparently the 1st poem of Bk II (cf Heph) ll 1, 3 certainly Sappho's, 2 possibly: cf *Paroem* 2. 449, Mar. Plot 512, Sch Pind *P* 2 78, Max Tyr 24 (18) 9, Bek *An* 1 473 25, Hesych *καχαρις* ² cf Aristaen 1 6

fem) of ἄλλος = ἡλός which does occur in his next quotation (fr. 93) ⁴ *L* δίχα for δύο comparing Aristaen. 1 6

53

Hdn π μ λ 2 912 10 Lentz οὐρανός τὰ εἰς vos λήγοντα
 ὀνόματα τρισύλλαβα ὀξυνόμενα καὶ ἔχοντα τὸ α συνεσταλμένον
 πρὸ τέλους μὴ καθαρεῖν οὐδέποτε τὴν ἄρχουσιν ἔχει φύσει
 μάκραν σημειῶδες ἄρα τὸ οὐρανός, ὅτι ἤρξατο ἀπὸ φύσει
 μακρᾶς. Ἀλκαῖος δὲ εἰς ω <καὶ εἰς ο>¹ ἀποφαίνεται τὸ ὄνομα,
 καὶ ὠρανός λέγων κατὰ τροπὴν τῆς ου διφθόγγου εἰς τὸ ω, καὶ ἄνευ
 τοῦ υ ὠρανός, ὥστε τὸ ἐπιζητούμενον παρ' αὐτῷ λελλύσθαι καὶ
 Σαπφῷ

ψαύην δ' οὐ δοκίμοιμ' ὀράνω δύσι πάχεσι.²

54

Max Tyr 24 9 ἐμβακχεύεται (ὁ Σωκράτης) ἐπὶ Φαίδρῳ ὑπὸ
 τοῦ ἔρωτος, τῇ δὲ (Σαπφῷ) ὁ ἔρως ἐτίναξε τὰς φρένας ὡς ἄνεμος
 κατάρης δρυσὶν ἐμπεσών

e g ἔμοι δ' ὡς ἄνεμος κατάρης δρύσιν ἐμπέτων
 | ἐτίναξεν ἔρος φρένας³

55

Thes Coim. et Hort Adon. Ald 268 b . . . οἷον ἡ Σαπφῷ τῆς
 Σαπφῶς καὶ ἡ Λητώ τῆς Λητῶς, καὶ δηλοῦσιν αἱ χρήσεις οὕτως
 ἔχουσαι (*Ad* 49) καὶ παρ' αὐτῇ τῇ Σαπφῷ

. . . μάλα δὴ κεκορημένοις
 Γόργως . . .⁴

56, 57

Hdn π μ λ 2 945. 8 Lentz [τὰ εἰς λη λήγοντα] ἀναδρά-
 μωμεν ἐπὶ τὸ προκείμενον, παραθέμενοι τὸ τύλη, ὅπερ οὐκ ἦν παρ'
 Ἀττικοῖς, ἀλλὰ μέμνηται Σαπφῶ ἐν δευτέρῳ

¹ E ² δοκίμοιμ' (opt) Ahl -B mss δοκεῖ μοι δύσι
 πάχεσιν B, cf Ps -Callisth 2 20 mss ὠρανῶ δισπαχεία, cf
 Herodas 4 75 ³ E κατάρης Nauck from Eust II 603
 39: mss κατ' ἔρος (bis) (see Alc 46) ⁴ B κεκορημένας

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53¹

Herodian *Words without Parallel*: οὐρανός 'heaven'. Oxytone trisyllabic nouns ending in -nos preceded by ᾱ which has a consonant before it, never have the first syllable long by nature. And so οὐρανός is remarkable in beginning with a syllable which is long by nature. But Alcaeus uses the form with either ὀ or ὄ, saying ὀρανός with the change of the diphthong ou to ὀ, and also, without the u, ὀρανός, so that the exception we are discussing does not hold in his case. And Sappho says, using the form with ὄ.

I could not expect to touch the sky with my two arms

54

Maximus of Tyre *Dissertations*: Socrates is wild with love for Phaedrus, Sappho's heart is shaken by love as oaks by a down-rushing wind

e g As for me, love has shaken my wits as a
| down-rushing whirlwind that falls upon the oaks

55

Aldus *Cornucopia*: . . . For example, Σαπφώ 'Sappho' genitive Σαπφῶς and Λητώ 'Leto' genitive Λητῶς, as is shown by such instances as (*Adespota* 49, vol. iii), and from Sappho herself

. . . having had enough of Goigo

56, 57

Herodian *Words without Parallel* (on nouns in -ῆ): Let us return to our subject, which was τύλη 'cushion,' a word not found in Attic writers but used by Sappho in her second Book:

¹ of Herodas 4 75, Plut *Demetr* 22, Synes *Ep.* 142 Herch.

. ἔγω δ' ἐπὶ μόλθάκαν
τύλαν ὀσπολέω μέλε(α)¹

<καί>.²

καίναν μὲν τε τύλαν κατὰ σὰ σπολέω μέλεα.³
οὐ γὰρ ὁ τέ σύνδεσμος

58

Galen *Protr.* 8 ἄμεινον οὐκ ἔστιν, ἐγνωστός τὴν μὲν τῶν
μειρακίων ἔβαν τοῖς ἡρινοῖς ἀνθεσιν ἐοικυῖαν ὀλιγοχρόνιον τε τὴν
τέρψιν ἔχουσαν, ἐπαινεῖν τε τὴν Λεσβίαν λέγουσαν

ὁ μὲν γὰρ κάλος <εἰς κάλος> ⁴ ὅσσον ἴδην
πέλει,
ὁ δὲ κᾶγαθος αὐτίκα καὶ κάλος ἔσσεται . . .⁵

59, 60, 61

Demetr *Eloc.* 161 [π ὑπερβολῆς] ἐκ δὲ ὑπερβολῶν χάριτες
μάλιστα αἱ ἐν ταῖς κωμωδίαις, πᾶσα δὲ ὑπερβολὴ ἀδύνατος, ὡς
Ἀριστοφάνης. . . τοῦ δὲ αὐτοῦ εἶδους καὶ τὰ τοιαῦτά ἐστιν
ὕγιεστερος κολοκύντης, καὶ φαλακρότερος εὐδίας, καὶ τὰ Σαπφικά

. πόλυ πάκτιδος ἀδυμελεστέρα,

chrύσω χρυσοτέρα⁶

Greg ad Hermog. *Rhet Gr* 7 1236 Walz αἰσχρῶς μὲν
κολακεύει τὴν ἀκοὴν ἐκεῖνα ὅσα ἐστὶν ἐρωτικά, οἷον τὰ Ἀνα-
κρέοντος, τὰ Σαπφούς, οἷον γάλακτος λευκοτέρα, ὕδατος ἀπαλωτέρα,
πηκτίδων ἐμμελεστέρα, ἵππου γαυροτέρα, ῥόδων ἀβροτέρα, ἑανοῦ
μαλακωτέρα,⁷ χρυσοῦ τιμιωτέρα

e g ἰάνω μαλακωτέρα⁸

¹ E. ὀσπ = ἀναστελῶ cf ἀνακλίνω, ἀναπίπτω: mss σπολέω
² E. ³ E. mss κᾶν μὲν τε τύλαγκας ἀσπόλεα ⁴ E
εἰς = ὦν Eust 1787 45. mss κάλ ὅσ i πέλεται (εται from
below) ⁵ κᾶγαθος foi καὶ cf Plat *Phaedr* 23 a and
Hemdorf's note (Neue) ⁶ i e χρυσιτέρα ⁷ E: mss
ἱματίου ἑανοῦ μ. ⁸ E, c² Hesych ἱανον (sic) ἱμάτιον

SAPPHO

. . . And I will set [you] reclining on soft cushions;

and

You shall lie on new cushions;

where it should be noted that $\tau\epsilon$ is not the copula ¹

58

Galen *Exhortation to Learning*: It is better therefore, since we know that the prime of youth is like the spring flowers and its pleasures transitory, to approve the words of the Lesbian dame:

He that is fair is fair to outward show;

He that is good will soon be fair also.

59, 60, 61

Demetrius *On Style* [on hyperbole]: The charms of comedy, particularly, are those which arise from hyperbole, and every hyperbole is an impossibility; compare Aristophanes . . . Of the same kind are phrases such as 'healthier than a cucumber,' 'balder than a calm sea,' and Sappho's:

far sweeter-tuned than the lyre,

and:

more golden than gold.²

Gregorius on Hermogenes. The ear is improperly flattered by erotic turns of phrase such as those of Anacreon and Sappho, for instance, 'whiter than milk,' 'more delicate than water,' 'more tuneful than a lyre,' 'more wanton than a mare,' 'daintier than rosebuds,' 'softer than a fine robe,' 'more precious than gold'

e. g. . . . softer than fine raiment

¹ for $\mu\acute{\epsilon}\nu\ \tau\epsilon$ cf 35 2

² cf Demetr *Eloc* 127

Ath 2 57d [π ῥων]: Σαπφῶ δ' αὐτὸ τρισηλλάβως καλεῖ
(97) καὶ πάλιν·

ὦλω πόλν λευκότερον. . . .

Antiatt Bek *An* 1. 108 22:

μύρραν

τὴν σμύρναν Σαπφῶ δευτέρῳ.^a

Poll. 6 107 Ἀνακρέων . . . στεφανοῦσθαί φησι καὶ . . . καὶ
ἀνήτῳ, ὡς καὶ Σαπφῶ (117) καὶ Ἀλκαῖος· οὗτοι δὲ ἔρα καὶ σελίνοις

e g. στεφάνοιςι σελιννίνους¹

Ox. Pap 1232 1 1 8-9

[.] ἀλλ' ἄγιτ', ὦ φίλαι,
e g. [ἀοίδας ἀπυλήξομεν²], ἄγχι γὰρ ἀμέρα.

66³ <Ἀνδρομάχης γάμοι>

Ibid 1232 1 11 + 2076

. . . Κύπρο [.]
κᾶρνεξ ἦλθ[ε] θό[ων] δυνάμι μ]ελέ[ων] ἔθεις

^a now found in its context in 66 ¹ *E* cf σέλινα
Cram. A.O. 2 258. 6 ² *E*, cf *C R* 1919 127 ἀπυλῆξομεν

SAPPHO

62¹

Athenaeus *Doctors at Dinner* [on eggs]: Sappho makes three syllables of *ᾠόν* 'egg' as (97), and again:

far whiter than an egg . . .

63

Antiatticist: Sappho uses *μύρρα*

myrrh

for *σμήρνα* in her second Book.

64

Pollux *Vocabulary*. Anacreon . . . says that anise, too, was used for garlands, as indeed by Sappho (117) and Alcaeus, the two latter, moreover, speak also of celery

e. g. . . . garlands of celery

65

From a Third-Century Papyrus:

. . . But come, dear maidens, [let us end our song],
for day is at hand.

66 [MARRIAGE OF ANDROMACHE]

From the Same:

. . . Cyprus . . . came a herald sped by
the might of his swift legs bringing speedily these

¹ cf Eust *Od* 1686 49

subj of Alc 70 9 ³ restored by Hunt, Lobel, Wil. and
E (*Ibid.* and *Proc. Camb. Philol. Soc* 1927)

Ἰδαίοις ^α τάδε κ[ᾶ]λα φ[όρ]εις τάχους ἄγγελος
 τὰς τ' ἄλλας Ἀσίας τ[ά]δ' ἔλρον κλέος
 ἄφθιτον.

5 Ἐκτωρ κοῖ ² συνέταιροι ἄγοις' ἐλικώπιδα
 Θήβας ἐξ ἰάρας Πλακίας τ' ἀπ' ἐννιάω ^β
 ἄβραν Ἀνδρομάχαν ἐνὶ ναῦσιν ἐπ' ἄλμυρον
 πόντον· πόλλα δ' [ἐλί]γματα χρύσια κάμ-
 ματα
 πορφύρ[α] κατ' αὐτμενα ^ο ποίκιλ' ἀθρή-
 ματα,³

10 ἀργύρ[α τ'] ἀνάριθμα ποτήρια καλέφαις· ⁴
 ὥς εἰπ'· ὀτραλέως δ' ὀνόρουσε ⁵ πάτ[ηρ] φίλος,
 φάμα δ' ἦλθε κατὰ πτόλιν εὐρύχορον Φίλω.⁶
 αὐτικ' Ἰλιάδαι σατίναίς ὑπ' εὐτρόχοις
 ἄγον αἰμιόνοις, ἐπέβαινε δὲ παῖς ὄχλος

15 γυναικῶν τ' ἅμα παρθενίκαν τ' ἀπ[αλ]ο-
 σφύρων ^α
 χῶρις δ' αὖ Περάμοιο θύγατρες [ἐπή]ισαν.]
 ἵππ[οις] δ' ἄνδρες ὑπαγον ὑπ' ἄρ[ματα, σὺν
 δ' ἴσαν]

π[άντ]ες αἰθεοὶ· μεγάλωστί δ' [ἔν] μέγας]
 δ[ᾶ]μος] κἀνίοχοι φ[αλάροισι] [κεκαδμέναις]
 20 π[ώλοισι] ἐ[ξ]αγο[ν]]

.⁷

Fr 2 [ὅ]τα δευτ' ὀχέων ἐπέβαν ἱ[κε]λοι θεοί[ς]
^{ε γ} [Ἐκτωρ Ἀνδρομάχα τε, σὺν]αγνον ἀόλ[λεις]⁸
 ὄρμα τ' ἀπ[ό]λις ἀψ' ἐράτεν]νον ἐς Ἰλιο[ν]⁹
 αὐλος δ' ἀδυμέλη[ς κιθάρα] τ' ὀνεμείχυν[το]
 5 καὶ ψόφος κροτάλ[ων] λιγέ[ως] δ' ἄρα πάρ-
 [θenoι]

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fair tidings unto the people of Ida and
[throughout] the rest of Asia these tidings won
a fame that never died 'Hector and his comrades
bring from sacred Thebe¹ and fair-flowing Placia,
by ship upon the briny sea, the dainty Andromache
of the glancing eye, and many are the golden
bracelets and the purple robes which the wind
is bringing,² indeed a richly-varied bride-gift, and
without number also are the silver goblets and
the ornaments of ivory' So spake the herald,
and Hector's dear father leapt up in haste, and
the news went forth through Ilus' spacious city.
Straightway the children of Ilus harnessed the
mules to the wheelèd cars, and the whole throng
of the women and of the dainty-ankled maidens
mounted therein, the daughters of Priam riding
apart, and the men did harness horses to the
chariots, and the young men went with them one
and all; till a mighty people moved mightily
along, and the divers drove their boss-bedizened
steeds out of [the city] [Then,
when the] godlike [Hector and Andromache were
mounted in the chariots,] they accompanied them
in one throng, and the city³ sped back into lovely
Ilium The sweet-toned flute and the lyre were

¹ in Mysia ² cf. Arist. *H A* 541 a 26, 979 c κατ' ἀνεμον
στῆναι, νήχεσθαι ³ i.e. the community, not the place

¹ one or more lines omitted here in P ² *E*: P και
³ ἀθρήματα *E*, cf. Hesych. P ἀθύρματα ⁴ Ath 460 d
⁵ P ἀνορουσε ⁶ *E* (Ibid.) P φίλοις ⁷ number of
lines lost unknown ⁸ for συνάγων (-ων), cf. Hesych.
ὀγνείν ⁹ new frag. *Or Pap* 2076, *L* p 78 (suppl. *L-E*)
^a P ἰδας corr. to ἰδαοῖς ^b sugg. *L* P εὔναω corr. to εὐνναω
(*E*) ^c *L*: sc. ἐστι ^d *E* (so P)

ἄειδον μέλος ἄγν[ον, ἵκα]νε δ' ἐς αἰθ[ερα]
 ἄχῳ θεσπεσία γέλ[ασαν δέ τ' Ὀλύμπιοι·]
 πάντα δ' ἥς κατ' ὄδο[ις θαλία· κεκέραντο γάρ]
 κράτῃρες φίαλαί τ' ἐπ[ί τ' ε]νεδέ[ω]ν πλά-
 κ[ω]ν ¹

10 μύρρα καὶ κασία λίβανός τ' ὀνελίχυντο· ²
 γυναῖκες δ' ἐλέλυσδον ³ ὅσαι προγενέστεραι,
 πάντες δ' ἄνδρες ἐπήρατον ἵαχον ὄρθιον
 πᾶον' ὀγκαλέοντες ἐκάβολου εὐλύραν,
 ὕμνην δ' Ἑκτορα κ' Ἀνδρομάχαν θεοεικέλο[ις.]

Σαπφούς [μελῶν] β'

67

Sch. Ar. *Theom* 401 νεωτέρων καὶ ἐρωτικῶν τὸ στεφανη-
 πλοκεῖν πρὸς τὸ ἔθος, ὅτι ἐστεφανηπλόκουσιν αἱ παλαιαί. Σαπφώ

αἶ τ' ὄρραι στεφαναπλόκην ⁴

Γ'

68 εἰς τὰς Χάριτας

Arg. Theocr 28 γέγραπται δὲ Αἰολίδι διαλέκτῳ παρὰ τὸ
 Σαπφικὸν ἐκκαϊδεκασύλλαβον τό

Βροδοπάχες ἄγναι Χάριτες δεῦτε Δίος κόραι·

¹ flat rocks (cf. Hesych. πλάξ) were prob. the first altars,
 hence this (Aeolic?) use (E) ² E, cf. λίγνυς, ἐλελίζομαι

Il 2 316, ἐλιχῶντο (su) Sch. Ar. *Pan* 756, of writhing
 serpents. P ονελίχυντο (with ε over i) ³ O P 2076 ολολυζο[

⁴ E i e ὠραῖαι, cf. *Compr* 3 18, Hoff. *Gr Dial* 2 p 217 mss
 αυταρα α'στεφανηπλόκου

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mingled with the sound of the rattle, aye, and the maidens sang clear and well a holy song, till a marvellous great sound rose to the sky [and the Gods in heaven] laughed. Everywhere in the ways was festal mirth, for bowls and cups were mixed, and myrrh and cassia and frankincense curled aloft. Meanwhile the elder women raised a loud cry, and all the men shouted amain a delightful song of thanksgiving unto the Far-Darting God of the lyre, and hymned the praise of the god-like Hector and Andromache.

END OF THE SECOND BOOK OF THE POEMS OF SAPPHO

67

Scholiast on Aristophanes. The weaving of garlands was done by young people and lovers;—this refers to the custom whereby the women wove the garlands among the ancients; cf. Sappho.

And the maids ripe for wedlock wove garlands.¹

BOOK III

68² TO THE GRACES

Argument to Theocritus 28: And it is written in the Aeolic dialect and in the Sapphic sixteen-syllable metre of:

Hither, pure rose-armed Graces, daughters of Zeus.

¹ this may belong to the above poem ² as it is taken as an example of the metre, this is probably the 1st line of the 1st poem of the Book see also Philostr. *Im* 2 1, Eust. *Od.* 1429.58 and cf. Heph. 24 (ἐπὶ τὸ τρίτον ὅλον Σαπφούς γέγραπται)

LYRA GRAECA

69

Poll 10 124 πρώτην δέ φασι χλαμύδα ὀνυμάσαι Σαπφὼ ἐπὶ τοῦ Ἑρωτος εἰποῦσαν

. . . ἔλθοντ' ἐξ ὀράνω πορφυρίαν προιέμενον
χλάμυν.¹

70

Prisc *Inst Gram* 2 277 Keil Et contra tamen in quibusdam *es* productam terminantibus fecerunt Graeci poetae, *eus* pro *es* proferentes Ἄρευσ pro Ἄρης ut Sappho;

ὃ δ' Ἄρευσ φαίσι κεν Ἀφαιστον ἄγην βία.

71

Stob. *Fl.* 4. 12 [π ἀφροσύνης] Σαπφούς πρὸς ἀπαίδευτον γυναικα

κατθάνοισα δὲ κείσεται οὐδέ τιμι μναμνοσύνα
σέθεν
ἔσσειτ' οὐδέποτ' <εἰς> ὕστερον.² οὐ γὰρ πεδ-
έχεις βρόδων
τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κῆν Ἀίδα δόμοις³
φοιτάσεις πεδ' ἀμαύρων νεκύων ἐππεποταμένα.⁴

¹ πορφ Bent mss π ἔχοντα προιέμ E mss προίεμ
Seid περθέμ line 1 perh νύκτι τᾷδ' ὕναρ, Ἄτθ', εἶδοι Ἑρῶν
τὸν δολομάχανον E, cf Theocr 30 25 ² οὐδέ τιμι E mss
St οὐδέποκα (from below), Pl οὐδέ τις εἰς Grotius (mss Pl
ἔσσειται οὐ γὰρ π) ³ mss also δομο, whence Fick δόμῳ perh.
rightly ⁴ E mss ἐκπεπα

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69

Pollux *Vocabulary*. It is said that the first mention of the word *χλαμύς* 'mantle' is in Sappho, where she says of Love.

. . . come from heaven and throw off his purple mantle.¹

70

Priscian *Grammar*. Conversely, in certain names ending in *-ēs* the Greek poets give *-eus* for *-ēs*, as . . . Areus for Aies, for instance Sappho.

And Aieus says that he could carry off Hephaestus by force.^a

71²

Stobaeus *Anthology* [on folly]. Sappho, to a woman of no education:

When you are dead you will lie unremembered for evermore; for you have no part in the roses that come from Pieria, nay, obscure here, you will move obscure in the house of Death, and flit to and fro among such of the dead as have no fame.

¹ perh line 1 ran 'I dreamt last night, Atthis, that I saw the wily Love come' etc: cf Didymus ap Amm 147
² cf Plut *Præc Con* 48 where S is said to have written it 'to a wealthy woman,' and *Qu Conv* 3 1. 2 where it is 'to a woman of no refinement or learning' ^a see p 327 n

Chrys π ἀποφατ col. 8 fr 13 (cf 52) εἰ Σαπφὼ οὕτως ἀπεφάνητο

οὐδὲν διαν δοκίμωμι προσίδοισαν φάος ἀλλίω¹
ἔσσεσθαι σοφία πάρθενον εἰς οὐδενά ποι χρόνον
τοιαύταν²

Thes Corn. et Hort Adon Ald 268 b τὴν δὲ αἰτιατικὴν οἱ Αἰολεῖς καὶ μόνοι προσθέσει τοῦ ν ἐποιοῦν τὴν Λητῶν, ὥς καὶ ἡ χρῆσις δηλοῖ

**Ηρων ἐξεδίδαξ' ἐγ Γυάρων τὰν ἀνυόδρομον*.³
αἰτιατικῶς γὰρ ἔστιν ἀπὸ εὐθείας τῆς Ἡρώ.

Et Mag 2. 43 ἀβακῆς . κέχρηται δὲ αὐτῷ Σαπφώ, οἶον
. . . ἀλλὰ τις οὐκ ἔμμι παλίγκοτος
ὄργαν,⁴ ἀλλ' ἀβάκην τὰν φρέν' ἔχω

Max Tyr 24 (18) 9 τὸν Ἑρωτά φησιν ἡ Διοτίμα τῷ Σωκράτει οὐ παῖδα, ἀλλ' ἀκόλουθον τῆς Ἀφροδίτης καὶ θεράποιτα εἶναι· λέγει που καὶ Σαπφοῖ ἡ Ἀφροδίτη ἐν ἄσματι

<᾽Ω Ψάπφοι>,⁵ σύ τε κἄμος θεράπων Ἑρος

¹ δοκίμωμι *Ahr P.* οἰμι ² σοφία *E* mss -ίαν awkward with τοιαύταν ποι (= που) *E*. mss πω unlikely with fut
³ *Fick* mss ἐξεδίδαξε *Γ* κ.τ.λ. ⁴ *Urs* mss παλιγκότων

SAPPHO

72

Chrysippus *Negatives*: If Sappho expressed herself thus:

I do not believe that any maiden that shall see
the sunlight will ever rival [you] in [your] art. . . .

73

Aldus *Cornucopia*: The accusative of nouns like *Leto*, in Aeolic only, by the addition of *n* became *Leton*, as the example shows:

Well did [I] teach Hero of Gyara, the fleetly-running maid,

for *Heion* is used as an accusative from the nominative *Hero*.

BOOK IV

74

Etymologicum Magnum. ἄβακός 'infantile'. and Sappho has used it, for instance:

. . . Yet I am not resentful in spirit, but have the heart of a little child.

75

Maximus of Tyre *Dissertations*: Diotima [in Plato's *Symposium*] tells Socrates that Love is not the child but the attendant and servitor of Aphrodite; and Aphrodite somewhere says to Sappho in a poem:

My servitor Love and thou, O Sappho

ὀργάνων Neue's -κόταν ὄργαν (accus.) unlikely without τῶν;
'descriptive gen.' impossible ⁵ E

Dio Ch 37 47.

Μνάσεσθαί τινά φαιμ' ἄψερων ἀμμέων.¹

πάλιν γὰρ καλῶς εἶπεν ἡ Σαπφώ καὶ πόλιν κάλλιον Ἑσίοδος (Op 763-4) 'Φήμη δ' οὐτις πάμπαν ἀπόλλυται, ἤντινα πολλοὶ | λαοὶ φημίξωσι θεὸς νύ τίς ἐστι καὶ αὐτή' ἐγὼ σε ἀναστήσω παρὰ τῇ θεῷ, ὅθεν οὐδεὶς σε μὴ καθέλῃ, οὐ σεισμός, οὐκ ἄνεμος, οὐ νιφετός, οὐκ ἕμβρος, οὐ φθόνος, οὐκ ἐχθρός, ἀλλὰ καὶ νῦν σε καταλαμβάνω ἐστηκότα. λάθα² μὲν γὰρ ἤδη τινὰς καὶ ἑτέρους ἔσφηλε καὶ ἐψεύσατο, γνώμη δ' ἀνδρῶν ἀγαθῶν οὐδένα, ἧ κατ' ἄνδρα μοι ὀρθὸς ἐστηκες

ε η λάθα μὲν τινὰς ἐψεύσατο κατέροις
| ἂ δ' ἀνδρῶν ἀγάθων οὐδένα πώποτα
| γνώμα

78

Sch. Ap Rh 1 1123 χέραδος ἡ τῶν βραχέων λίθων συλλογή
. ἡ χεράδες λέγονται οἱ μικροὶ σωροὶ τῶν λίθων . . . μνημο-
νεύει καὶ Σαπφώ

μὴ κίνη χέραδας³

79

Apoll Pion 107 11 (π τῆς ὅς) Αἰολεῖς μετὰ τοῦ F κατὰ
πάνσαν πτώσιν καὶ γένος

τόν Φον παῖδα κάλει.⁴

Σαπφά

¹ μνάσεσθαι Cas mss -σασθαι φαιμ(ι) B mss φάμη
ἄψερων sugg L mss καὶ ἑτέρων (κοί from σι correcting φαιμ to
φαιμ²) ² note the foim ³ so Ahl : mss μὴ κενὴ χέραδος
mss E M μὴ κίνει χεράδας (τὰ παραθαλάσσια σκύβαλα) ⁴ Φόν
Heyne mss εον

SAPPHO

76, 77

DIO CHRYSOSTOM *Discourses*.

Somebody, I tell you, will remember us hereafter, as Sappho has well said, and, as Hesiod has better said (*Works and Days*, 763): 'No fame told of by many peoples is altogether lost; for Fame is a God even as others are.' I will dedicate you [his present oration] in the temple of this Goddess, whence nothing shall ever remove you, neither earthquake, nor wind, nor snow, nor rain, nor envy, nor enemy—nay, I believe you are there already; for

[others have been disappointed by oblivion, but never one by the judgment of good men,¹

and in that, methinks, you for your part stand upright.

78

Scholias on Apollonius of Rhodes *Argonautica*: χέπαδος is a gathering of small stones . . . or small heaps of stones are known as χέπαδες . . . compare also Sappho:

Stir not the jetsam ²

79

Apollonius *Pronouns* [on ὅς 'his' or 'her']: The Aeolic writers use the form with digamma (u) in every gender and case; compare:

. . . . she calls her child,

Sappho

¹ that is, disappointed of their hopes of undying fame by the (good) opinion of good judges, prob a slightly adapted version of lines from the same poem of S ² 2 e or you will find something noisome, = 'let sleeping dogs lie': cf. *E M* 808. 37 (explained as 'seashore refuse')

LYRA GRAECA

E'

80

Hermog π ἰδεῶν *Rhet Gr* 3. 317 Walz [π γλυκύτητος]
 . . . καὶ ὅταν τὴν λύραν ἔρωτᾷ ἡ Σαπφώ καὶ ὅταν αὕτη ἀποκρίνηται,
 οἶον·

Ἄγε δὶα χέλυννά μοι
 φωνάεσσά τε γίγνεο.¹

καὶ τὰ ἐξῆς.

81 πρὸς Ἀθθίδα

Heph 46 [π Αἰολικοῦ ἔπους] τὸ δὲ τετράμετρον ἀκατάληκτόν
 ἐστι τοιοῦτον

Ἔρος δαυτέ μ' ὁ λυσιμέλης δόνει
 γλυκύπικρον ἀμάχανον ὄρπετον,
 Ἀθθι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο
 φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότῃ.

82² [πρὸς Ἀθθίδα?]

Berl *Klassikertexte* P 9722 1

e g . . 'Ψάπφ', ἥ μὰν οὕτως ἔγωγ' οὐ σε φιλήσω.
 ὦ φαῖν' ἄμμι, κάξ' εὖναν λυῖε τέαν
 πεφιλημμ[έν]αν ἴσχυν, ὕδατι δὲ
 κρίνον [ὥς ἀ]κήρατον παρὰ κρίναν
 5 πέπλον Χῖον ἀπύσχοισα λούεο

¹ so Neue -E cf fr 190 mss Herm ἀ χέλυν δ μ (ἀ. δ χ)
 λέγε φ δὲ γίνεο, Eust. ἀ μ. δ χέλυν φ γένοιο opt with ἄγε
 unparalleled ² very tentatively restored by E, many
 words even outside the brackets are very doubtfully legible,

SAPPHO

Book V

80¹

Hermogenes *On Kinds of Oratory* [on sweetness or charm]
. . . And when Sappho addresses her lyre and when it
answers her, as:

Up, my lute divine, and make thyself a thing of
speech;
and the lines that follow

81 To ATTHIS

Hephaestion *Handbook of Metre*. The acatalectic (Aeolic)
tetrameter is like this:

Lo¹ Love the looser of limbs stirs me, that creature
irresistible, bitter-sweet; but you, Atthis, have come
to hate the thought of me, and run after Andromeda
in my stead²

82³ [To ATTHIS]

From a Seventh-Century Manuscript:

e.g. ' . . . Sappho, I swear if you come not forth
I will love you no more O rise and shine upon
us and set free your beloved strength from the
bed, and then like a pure lily beside the spring
hold aloof your Chian robe and wash you in the

¹ cf. Eust. *Il* 9 41 ² B divides the fragment, saying
1 3 begins a poem, but δέ belies this ³ see opp. note 2

on the left before l 3 and after l 13, on the right throughout,
cf. *C.R.* 1916. 131. separation of the strophes uncertain

LYRA GRAECA

- e.g καὶ Κλεῖς¹ σάων καβφέρεισα κέδραν
 κροκόεντα λώπεά σ' ἐββάλλη καὶ
 πέπλον πορφύριον· καββεβλημμένα
 χλαίνα πέρ σ' ἐξ[ακ]ρισάπτων ἄνθινοι
 10 στέφανοι περ[ὶ σὸν κᾶρα] δέθεντες,
 καλθ' ὅσα μαίν[ης μ' ἄδεα καλλ]όνα.
 φρῦσσον, ὦ Πρα[ξίνω, κάρ]ν' ἄμμιν, ὥς
 παρθένων πό[τον ἀδίω π]οήσω·
 ἕκ τινος γὰρ θέων [ταῦτ' ἄ]μμι, τέκνον·
 15 ἦ μὰν τᾷδ' ἀμέρ[α προτὶ] φιλτάταν
 Μυτιλάνναν π[ολίων η]ῦξατ' ἥδη
 γυναικῶν ἀ κα[λίστα Ψ]άπφ' ἀπύβαν
 πεδ' ἀμμέω[ν, ἀ μάτ]ηρ πεδὰ τῶν τέκνων·
 φίλτα[τ' Ἄθι, μὼν ἄρα] ταῦτα τὰ πρὶν
 20 ἐπ[ὶ λᾶθαι πάντ' ἦ] ὁμμναίσα' ἔτι, . . .

83² [πρὸς Ἀθίδα²]

Berl *Klassikertexte* P 9722 2 + Lobel *Sappho* p 79

- [Ἄθιδ' οὔποτ' ἄρ' ὅ]ψ[ομαι,]³
 τεθνάκην δ' ἀδόλωθ θέλω
 ἄ με ψισδομένα κατελίππανε
 πόλλα, καὶ τόδ' ἔειπέ μ[οι]
 5 Ὡμ', ὥς δεῖνα πεπ[όνθ]αμεν·
 Ψάπφ', ἦ μὰν σ' ἀέκοισ' ἀπυλιππάνω.

¹ better Κλεῦς² ² cf *U R* 1916 129, 1909 100 ³ *E*
 e.g ll 11-13 *E*, 14 Fraccaroli · ll 16-17 *Ath* 15 674 d: ll
 18-32 *E* (21-2 Schub, 27. *L-Wil.*), *Cambr. Ph. S. Pr.* 1927

SAPPHO

water. And Cleis shall bring down from your presses saffron smock and purple robe; and let a mantle be put over you and crowned with a wreath of flowers tied about your head; and so come, sweet with all the beauty with which you make me mad. And do you, Praxinoa, roast us nuts, so that I may make the maidens a sweeter breakfast;¹ for one of the Gods, child, has vouchsafed us a boon. This very day has Sappho the fairest of all women vowed that she will surely return unto Mytilene the dearest of all towns—return with us, the mother with her children'

Dearest Atthis, can you then forget all this that happened in the old days? . . .²

83 [To ATTHIS?]

From the reverse of the same Manuscript:

[So I shall never see Atthis more,] and in sooth I might as well be dead. And yet she wept full sore to leave me behind and said 'Alas' how sad our lot, Sappho, I swear 'tis all against my will I leave

¹ the ordinary Greek breakfast was bread dipped in wine; this, the day of S's return (from the first exile at Pyrrha?), is a great day ² doubtfully restored, see p 238, n. 2
the speaker of the main portion is apparently Atthis

LYRA GRAECA

τὰν δ' ἔγω γὰρ ἀμειβόμενα
 Χαίροις ἔρχεο κάμεθεν
 μέμναις· οἶσθα γὰρ ὥς τε πεδήπομεν.

- 10 αἱ δὲ μή, ἀλλὰ σ' ἔγω θέλω
 ὀμναισαι τ[ὰ σ]ὺ [λά]θαι,
 ὅσσ' ἄμμ[ες φίλα] καὶ κάλ' ἐπάσχομεν·

- πό[λλοις ἀ στεφάν]οις ἴων
 καὶ βρ[όδων γλυ]κίων γ' ὕμοι
 15 καπ π[λόκων] παρ ἔμοι περεθήκαο,¹

καὶ πόλλαις ὑπαθύμιδας
 πλέκταις ἀμφ' ἀπάλα δέρα
 ἀνθέων ἔκ[ατον] πεπονημέναις,²

- καὶ πόλλω ν[εάρα]ν μύρω[ι]
 20 βρενθείω πρ[ὸς ἔμοι χροά]ν
 ἐξαλείψας κα[ὶ βας]ιληγίωι,

καὶ στρώμν[αν ἐ]πὶ μολθάκαν
 ἀπάλαν παρ [ὀπα]νόνων
 ἐξίης πόθο[ν ἄβρον 'Ι]ανίδων·

- 25 κωῦτε τις [λόφος οὔ]τε τι
 ἱρον οὐδ' ὕ[δατος ρόα]
 ἔπλετ' ὅππ[οθεν ἄμ]μες ἀπέσκομεν·

- οὐκ ἄλσος τ[ί ποτ' εἴ]αρος
 [πύκνος ἀρχομένω] ψόφος
 30 [ἀήδων ἔχε ποι]κιλαριδία,³

- e.g.⁴ [ὅττι μὴ σὺν ἔμοι ζαφοί-]
 | [ταισα . .]

SAPPHO

thee'; and I answered her, 'Go your way rejoicing and remember me, for you know how I doted upon you. And if you remember not, O then I will remind you of what you forget, how dear and beautiful was the life we led together. For with many¹ a garland of violets and sweet roses mingled you have decked your flowing locks by my side, and with many a woven necklet made of a hundred blossoms your dainty throat; and with unguent in plenty, both of the precious and the royal, have you anointed your fair young skin in my bosom, and upon a soft couch had from the hands of gentle serving-maids all that a [delicate-living Ionian] could desire; and no [hill] was there, nor holy place nor [water-brook], whither we did not go, nor ever did the [crowded] noise of the [early] Spring [fill] any wood with the medley-song [of nightingales, but you wandered thither with me . . .]²

¹ *ι ε* on many separate occasions

² *see Appendix p 433*

¹ *περεθήκας* Jurenka ms *παρεθηκας* ms, *L* p. 79, suppl Schub -Wil-L-E
cf *μήνη* for *σελάγνα* in same ms 86 9

² new flag of same

³ ms prob *ἀηδόνα*,

⁴ *E*, cf 86 16

LYRA GRAECA

84¹

Berl. *Klassikertexte* P 9722 3

e g. [. . . . καὶ ταῦτά σ' ἀμειβόμεν ἔγ]ω·
 [‘ Νῆ θέαν ἔγω σοι τόδ' ὁμώ]μοκα,
 [ὡς οὐδ' αὐτα πόλλαις, ἀ]λλ' ἵαν ἦχον
 5 [μόναν ἐκ τῷ Δίος τὰν] παρθενίαν,
 [ἕμωσ δ' οὐκ ὀδδον] ὠρρώδων² ὑπὲρ δὲν
 [ἀπύ μοί F' ἐπέσκ]ηψ' Ἥρα βάλεσθαι.
 [ταῦτ' ἔγω σ' ἦ]υφραν' ἄρ' ὠξυβόων δ'·
 [‘ Ἀμμι μάν,] πάρθεν', ἀ νύξ οὐκὶ βάρν
 10 [φαίνετ'] ἔμμεν' ὥστ' οὐ μὴ σύ γ' ἀτύξη' . .

84 A

Lib Or 1. 402 εἰ οὖν Σαπφὴ τὴν Λεσβίαν οὐδὲν ἐκάλυπεν
 εὔξασθαι νύκτα αὐτῇ γενέσθαι διπλασίαν, ἐξέστω καμολ παραπλήσιον
 αἰτῆσαι

e g. . . . τοῦτο δ' ἴσθι, διπλασίαν
 | κήναν νύκτ' ἄρασθαί μ' ἄμμι γένεσθαι.

85³

Berl. *Klassikertexte* P 9722 4

e g. . Γογγύλα μ' [ἔφατ'· ‘Οὐ τί πα τόδ' ἔγνωσ,]
 ἦ τι σᾶμ' ἐθα[άσαο ταις ὁπώ-]
 5 παισι; ⁴ ‘Μάλιστά γ' [εἶπον· Ἑρ-]
 μας γ' εἰσηλθ' ἐπ' ὅ[νοίρατός μ'· ἔγω δὲ]
 εἶπον· ‘Ω δέσποτ' ἐπ[παν ὀλώλαμεν·]
 οὐ μὰ γὰρ μάκαιραν [ἔγω γ']
 οὐδεν ἄδομ' ἔπαρθ' ἄγα[ν ἔτ' ὀλβφ,]
 10 κατθάνην δ' ἱμερός τις [ἔχει με καὶ] ⁵
 λωτίνοις δροσόεντας [ὄχ·]
 θοις ἴδην Ἀχέρ[οντος—=]

SAPPHO

84

From the same Manuscript:

. . [And I answered you], 'I swear [to you by the Goddess that although I, like you,] had [of Zeus] but one virginity, [nevertheless] I feared [not the threshold] beyond which Hera had bidden [me cast it away' Aye, thus I] heartened you, and cried aloud, 'That night was sweet enough [to me,] neither have you, dear maid, anything to fear.' . . .

84 A¹

Libanius *Orationes*. If therefore Sappho the Lesbian could wish the length of her night doubled, I may make a similar prayer

e.g. . . Nay, I tell you, I prayed that night of
| ours might be made twice as long

85

From the reverse of the above Manuscript.

. 'Surely,' [said] Gongyla, ['you cannot tell?'] or have your eyes seen a sign?' 'They have,' said I; 'Hermes came to me in a dream, and I said—O Master, I am altogether undone, for by the Blessed Goddess I swear to thee I care not so much any more that I am exalted unto prosperity, but a desire possesses me to die, and to behold the dewy lotus-bearing banks of Acheron. '

¹ *peih* from the same poem

¹ *E*, *e.g.*, cf *CR* 1916, p 132. separation of strophes doubtful ² we should *peih* read ὠπρώδην here and ὠξυβόην below ³ new readings due to *L* (except 4 where he sugg σ[]; restorations mostly *E* ⁴ *E* for ἐθαύσας (ms εἶσε[]) cf *O. P.* 1787 ll 7, and for ὕπωπαι = eyes cf. fr. 2 12 ἔκοναι = ears and *Ap Rh* 1. 445 (in *Od.* 3. 97 it = ὄψις) ⁵ Blass

LYRA GRAECA

86¹ [πρὸς Ἀθιδά]

Beil Klassikertexte P 9722. 5 + Lobel Sappho p 80

[Ἀθι, σοὶ κᾶμ' Ἀνακτορία φίλα]²
 [πηλόροισ' ἐνὶ] Σάρδε[σιν]
 [ναίει, πό]λλακι τυίδε [ν]ῶν ἔχουσα,³

ὥς ποτ' ἐζώομεν βίον, ἃς ἔχε
 5 σὲ θέα Φικέλαν ἀρι-
 -γνώτα, σᾶ δὲ μάλιστ' ἔχαιρε μόλπα.

νῦν δὲ Λύδαισιν ἐμπρέπεται γυναι-
 κεσσιν ὥς ποτ' ἀελίῳ
 δύντος ἀ βροδοδάκτυλος σελάννα

10 πὰρ τὰ περρέχοισ' ἄστρα,⁴ φάος δ' ἐπί-
 σχει θάλασσαν ἐπ' ἀλμύραν
 ἴσως καὶ πολυανθέμοις ἀρούραις,

ἀ δ' ἑέρσα κάλα κέχυται τεθά-
 λαισι δὲ βρόδα κᾶπαλ' ἄν-
 15 θρυσκα καὶ μελίλωτος ἀνθεμώδης.

πόλλα δὲ ζαφοίταισ' ἀγάνας ἐπι-
 μνάσθεις' Ἀθίδος ἱμμέρω,
 λέπταυ ποι φρένα κῆρ' ἄσα βόρηται.⁵

κῆσί τ' ἔλθην ἄμμ' ὀξυβόη τὰ δ' οὐ
 20 νῶν γ' ἄπυστα νύξ πολύω[ς]
 γαρύει [πε]ταλόσπο[λ' δ]ν τὸ μέσσον.⁶

¹ cf *C R* 1916 130 ² *h, e g* ³ *πηλόροις ἐνὶ* and *ναίει E*
⁴ *ι e* ἄστρα ἀ περιέχουσι ⁵ *ms κῆρ', ι e κῆρι* adv., cf *Hom*
⁶ *κῆσι E* *ms κῆθι πετ E* from *phot*; cf ll 13-15 and *Tim*
Pers *πεταλοχίτων*; *voc fem* for *nom*; or *πάν ἀλόσπολ'* neut
pl. 'sea-borne'? but *πάν* is rather too long

SAPPHO

86 [To ATTHIS]

From the same Manuscript :

[Atthis, our beloved Anactoria dwells in far-off] Sardis, but she often sends her thoughts hither, thinking how once we used to live in the days when you were like a glorious Goddess to her and she loved your song the best And now she shines among the dames of Lydia as after sunset the rosy-fingered Moon¹ beside the stars that are about her, when she spreads her light o'er briny sea and eke o'er flowery field, while the dew lies so fair on the ground and the roses revive and the dainty anthyrc and the melilot with all its blooms And oftentime while our beloved wanders abroad, when she calls to mind the love of gentle Atthis, her tender breast, for sure, is weighed down deep with longing ; and she cries aloud for us to come thither ; and what she says we know full well, you and I, for flower-tressed Night that hath the many ears calls it to us along all that lies between.²

¹ was Atthis the sun ?
see Appendix p. 432

² a letter to [Atthis] ; cf. 38 ;

LYRA GRAECA

87¹ πρὸς Τιμάδα

Ath 9 410e Σαπφώ δ' ὅταν λέγῃ ἐν τῷ πέμπτῳ τῶν Μελῶν
πρὸς τὴν Ἀφροδίτην·

. . . χερρόμακτρα δὲ καὶ γενύων²
πορφύρα καταρτᾶμένα, τὰ Τίμας
εἷς <τ> ἐπεμψ' ἀπὺ Φωκίας,³
δῶρα τίμια· . . .

κόσμον λέγει κεφαλῆς τὰ χειρόμακτρα, ὡς καὶ Ἑκαταῖος δηλοῖ ἡ
δ γεγραφώς τὰς Περιηγήσεις ἐν τῇ Ἀσίῃ ἐπιγεγομένους⁴ 'γυναῖκες
δ' ἐπὶ τῆς κεφαλῆς ἔχουσι χειρόμακτρα'

88

Hesych.

. . . Τιμαδία·

μικρὰ Τιμάς⁵

89

Jul Ep 80.

*Ἥλθες· κεῖ ἐποίησας· ἔγω δέ σε
μαόμαν, ὃν δ' ἔφλαξας ἔμην φρένα
καυομέναν πόθῳ· χαῖρ' ἄμμι, <χαῖρε>
πόλλα καὶ Φισάριθμα τόσῳ χρόνῳ
δ ἀλλάλαν ἀπελείφθημεν.⁶— υ —

¹ see *Proc. Class Assoc* 1921 ² Abr.-Wil. mss καγγωνων
(repeated after τίμια) ³ ll 2-3 E, Τίμας cf 144 εἷς cf
Il 15 402 Od 6 175· τε = σε, cf Hoff *Gr Dial* 2 13 mss
πορφύρα καταταμενᾶτατιμασεις ἐπ Previous lines ran e g
Νύκτι τῇδε σύ μ' εἶσαο, [δ χρυσοστέφαν' Ἀφροδίτ', | ὕναρ
ἀθανάτω τέω πλέκοισα | κρᾶτος ἀμβροσίαν κόμαν, ⁴ mss -νη
⁵ E mss τιμή cf Ὑρράδιος, Παλλάδιος ⁶ so E. εἰ ἐπ
cf 100 ἔφλαξας = ἐφλεξας cf Alc 116, Theocr. 4 35
τόσῳ = ὅσῳ· mss ἤλθες καὶ ἐπ. ἤλθες γὰρ δὴ καὶ ἀπάν
οἷς γράφεις ἐγὼ δέ σε μὰ ὦμαν ἐν δ' ἐφύλαξας ἐ φ. καιομ
π. and later χαῖρε δέ καὶ αὐτὸς ἡμῖν πολλά, καθάπερ ἡ καλῇ
Ξ φησιν, καὶ οὐκ ἰσάριθμα μόνον τῷ χρόνῳ ἐν ἀλλήλων
ἀπελείφθημεν, ἀλλὰ γὰρ καὶ αἰ χαῖρε. metre cf 82, 85

SAPPHO

87 To TIMAS

Athenaeus *Doctors at Dinner*. And Sappho, when in the fifth Book of her Lyric Poems she says to Aphrodite ·

. . and hanging on either side thy face the purple handkerchief which Timas sent for thee from Phocaea, a precious gift from a precious giver, ¹

means the handkerchief as an adornment of the head, as is shown also by Hecataeus or the writer, whoever he was, of the book entitled *The Guide to Asia*, in the words 'And the women wear handkerchiefs on their heads'

88

Hesychius *Glossary*: Timadia:

little Timas

89

Julian *Letter to Iamblichus*

You are come, it is well; ² I was longing for you, and now you have made my heart to flame up and burn with love. Bless you, I say, thrice bless you, and for just so long as you and I have been parted. ³

¹ prob the description of a dream, T. having sent the kerchief for S's statue of Aphrodite (cf Rouse *Gl Votive Offerings* 404, 275, *A P* 6 270, 337, 340), and this being the letter of thanks, there is a pun on *Timas* and *timia* (precious), the previous lines were perh to this effect (cf *fr* 123): 'Last night thou appearedst to me in a dream, O golden-wreathed Aphrodite, plaiting the ambrosial hair of thy immortal head,' ² Jul inserts 'for come you truly have in your letter, though you are far away' ³ the latter half of the fragment is preserved further on in this adaptation, 'Bless you also, I say, thrice over, as the beautiful S says, and not only for just so long as you and I have been parted, but rather for ever'

LYRA GRAECA

90

Aristid 1 425 [μονωδία ἐπὶ Σμύρνῃ] . . τὸ ὑπὲρ πάσης τῆς πόλεως ἐστὶν οὗ γάνος οὐ διαφθεῖρον τὰς ὕψεις, ὡς ἔφη Σαπφώ, ἀλλ' αὖξον καὶ στέφον καὶ ἄρδον ἅμα εὐθυμίῃ· ὑακινθίνῳ μὲν ἄνθει¹ οὐδαμῶς ὅμοιον, ἀλλ' οἷον οὐδὲν πώποτε γῆ καὶ ἥλιος ἀνθρώποις ἔφηναν.

e. g. ζάφθερον ταῖς ὄψιας γάνος — υ²

91

Arist *Rhet.* 2 23 . . ἡ ὥσπερ Σαπφώ, ὅτι τὸ ἀποθνήσκειν κακόν· οἱ θεοὶ γὰρ οὕτω κεκρίκασιν ἀπέθνησκον γὰρ ἔν.

e. g. τὸ θναίσκην κάκον· οἱ θεοὶ γὰρ οὕτω
| κεκρίκασι· θάνον κε γάρ.³

92

Eust *Op* 345 52 τούτους σου τοὺς κατασκόπους οὐ πέρνη κατὰ τὴν ὑμνουμένην Ἰεριχουντίαν ἐκείνην τῷ τοῦ ἐμοῦ τόπου καλῶ παρενέριψε, φίλια τις δηλαδὴ πολυρέμβαστος καὶ καλὸν δοκοῦσα, εἴποι ἂν ἡ Σαπφώ, δημόσιον, ἀλλὰ καὶ καθαρὰ, καὶ κατὰ τὴν παρ' Ἡσίοδῳ Δίκην παρθένος, καὶ <τοῖς>⁴ πολλοῖς ἀνομίλητος

e. g. ᾧ⁵
| πολυρέμβαστον φιλίαν μέμειξαι
καὶ κάλον δόκεισαν τὸ δαμόσιον.⁵

93

Hdn π μ λ 2 932 29 Lentz (for fuller context see 51)
ἐφιλαξάμην δὲ διαλέκτους διὰ τόδε (51)· καὶ

* Ἀλλὰ, μὴ κάμπτε στέραν φρένα⁶

¹ from *Od* 6 231 ² metre 82. ὄψιας cf. ἄκουαι 2 12
³ for metre cf. 86. Greg adds εἴπερ ἦν καλὸν τὸ ἀποθνήσκειν, but the ellipse is idiomatic ⁴ *E* ⁵ metre 82 ⁶ *E*.
στέραν = στερέαν mss ἄλλαν (see 51) μὴ καμειστεραν φ (τι over εσ meant to correct το κάμπτι, for wh cf. *Alc.* 122. 10)

SAPPHO

90

Aristides *Orationes* [praise of Smyrna] . . . the glamour that is upon the whole city, not as Sappho said, blinding the eyes, but magnifying it and wreathing it and moreover watering it with joyfulness,—not indeed 'like a hyacinth flower,' but such as earth and sun never before have shown to men.

e. g. . . . a glamour blinding the eyes

91¹

Aristotle *Rhetoric* . . . Or, as Sappho says:

Death is an ill; the Gods at least think so,
Or else themselves had perished long ago.

92

Eustathius *Opuscula* [a letter]. These spies were introduced into my estate by no harlot like her of Jericho, a friendship I mean of a vagrant sort which deems, as Sappho would say, a public thing beautiful, but a pure one and as virgin as Hesiod's Justice, unapproachable to the many.

e. g. . . . with whom you are mingled in a vagrant
| friendship which deems that beautiful which
| any man may have for the asking²

93

Herodian *Words without Parallel*. I made the above exception of dialects because of the following examples (51). and this

Foolish gulf, do not try to bend a stubborn heart

¹ also in Greg on Hermog *Rh Gr.* 7. 1153 Walz ² prob. ref to Charaxus and Doricha

LYRA GRAECA

94

Demetr *Eloc* 142 (cf on Sa 149) πολλὰς δ' ἂν τις καὶ ἄλλας <τοιαύτας>¹ ἐκφέρου χάριτας γίγνονται καὶ ἀπὸ λέξεως χάριτες ἢ ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττιγος

. . . . πτερύγων δ' ὑπακακχέει
 λιγύραν αἰοῖδαν, ὅποτα φλόγι
 <ὃ θέ>ος κατέτα <γάα>ν
 ἐπι<πε>πτάμενος καταύγη . . .

ἦ ἐκ κ τ λ.²

95

Zenob (*Paroem* 1. 58)

Γέλλως παιδοφιλωτέρα*

ἐπὶ τῶν ἁώρως τελευτησάντων, ἥτοι ἐπὶ τῶν φιλοτέκνων μὲν τρυφῇ <δὲ> διαφθειρόντων αὐτὰ Γελλῶ γάρ τις ἦν παρθένος καὶ ἐπειδὴ ἁώρως ἐτελεύτησε, φασὶν οἱ Λέσβιοι αὐτῆς τὸ φάντασμα ἐπιφοιτᾶν ἐπὶ τὰ παιδία καὶ τοὺς τῶν ἁώρων θανάτους αὐτῇ ἀνατίθεασι μέμνηται ταύτης Σαμφώ

96

Hdn # μ.λ 2 932 29 Lentz (after *fr* 93, where see context) καί

"Αβρα, δηῦτέ <σε> πάγχρη ᾗς πάλαι ἀλλόμαν,³
 ἀντὶ τοῦ ἡλλόμην.

97

E M 822 39 ὦϊόν δεῖ γινώσκειν ὅτι τὸ ὦϊόν τὸ ἰ ἔχει, πρῶτον μὲν ὅτι εὐρηται τὸ ἰ κατὰ διάστασιν παρὰ τῇ Σαμφῶ

Φαῖσι δὴ ποτα Λήδαν ὑακίνθινον
 πεπυκάδμενον ὦϊον
 εὔρην⁴ . . .

¹ Weil ² *E*: καταύγη from καταύγημι cf ὄρημι 2 11 for metre of last line of Heph. 33: mss ὅ τι ποτ' ἂν φλόγιον καθέταν (καθέτως) ἐπιπτάμενον καταυδείη (ἢ Finckh) ³ *E* for πάγχρη = πάγχυ, cf Alc 77 B 33 (*App.*), ἀλλόμαν = ἡλεόμην mss ἄβρα δεῦτε πάγχρης π ᾗ ⁴ Neue . ποτα Neue mss ποτέ, ποταμόν

SAPPHO

94¹

Demetrius *on Style*. And many similar instances of charm might be adduced. Charm comes also from a form of expression or from a metaphor, as of the cricket

. and pours down a sweet shrill song from beneath his wings, when the Sun-god illumines the earth with his down-shed² flame outspread :
or from, etc.

95³

Zenobius *Centuries of Proverbs*

Fonder of children than Gello;

a saying used of those who die young, or of those who are lovers of children but spoil them, for Gello was a girl who died young, and of whom the Lesbians say that her ghost haunts little children, ascribing to her the death of such as die before they are grown up. It occurs in Sappho.

96

Herodian *Words without Parallel* And.

Dainty one, to thee from whom I had been parted altogether [I have come back again];

ἀλλόμαν 'wandered' is for ἡλλόμην⁴

97⁵

Etymologicum Magnum. ὠών 'egg'; it should be understood that this word has the *ι*, first because the *ι* is found as a separate syllable in Sappho:

They say that once upon a time Leda found hidden an egg of hyacinthine hue. . . .

¹ inserted by *B* in Alc 39 (my 161), but cf. Wil *Herm* '05 124 metrical arrangement and emendation doubtful, but cf 82 ff. ² or perh in the later sense 'perpendicular' ³ of Suid. *E M* 795 9 (Γελῶ), Hesych Γελῶ and Γελλῶ ⁴ apparently for ἡλεόμην ⁵ cf. Ath 2. 57 d, Eust *Od.* 1683 49

LYRA GRAECA

98

Ath 1 21 b ἔμελε δ' αὐτοῖς καὶ τοῦ κοσμίως ἀναλαμβάνειν τὴν
ἐσθῆτα καὶ τοὺς μὴ τοῦτο ποιοῦντας ἔσκωπτον Πλάτων . . .
Σαπφὼ περὶ Ἀνδρομέδας σκώπτει

. τίς δὲ
ἀγροῖωτις ἀγροῖωτιν ἐπεμμένα
σπόλαν <τέον> θαλῦει νόον,
οὐκ ἐπισταμένα τὰ βράκε' ἔλκην ἐπὶ τῶν σφύρων,¹

99

Stob Fl. 71 4 [ἔτι ἐν τοῖς γάμοις τὰς τῶν συναπτομένων
ἡλικίας χρὴ σκοπεῖν] Σαπφοῦς²

. . . ἀλλ' ἔων φίλος ἄμμιν
λέχος ἄρνυσο νεώτερον.³
οὐ γὰρ τλάσομ' ἔγω συνοί-
κην νέω ἔσσα⁴ γεραιτέρα.

100

Sch Pind O 2 96 [ὁ μὲν πλοῦτος ἀρεταῖς δεδαιδαλμένος |
φέρει τῶν τε καὶ τῶν | καιρῶν] ὁ νοῖς ὁ δὲ πλοῦτος οὐ μόνος ὦν
καθ' ἑαυτόν, ἀλλὰ καὶ ἀρετῇ κεκοσμημένος, καιρίως τῶν τε ἑαυτοῦ
ἀγαθῶν καὶ τῆς ἀρετῆς ἀπολαύει, συνετὴν ἔχων τὴν φροντίδα πρὸς
τὸ ἀγρεύειν τὰ καλὰ τούτων γὰρ τὸ ἕτερον καθ' ἑαυτὸ οὐχ ἡδύ
ὥς καὶ Καλλιμαχος (H in Jon 95), καὶ ἡ Σαπφώ

¹ E cf. A P 7 411 ἀγροῖωτιν ὕλαν, Oῦ 22 184 σάκος
γέρον, Hesych. θαλύεσθαι φλέγεσθαι, θαλυσσόμενος φλεγόμενος.
mss Ath., Eust τίς δ' ἀγροῖωτις (-ώτατον) θέλγει νόον οὐκ
κ τ.λ., Max τίς δὲ ἀγροῖωτιν ἐπεμμένα στολήν Eust. paraphr
ποία γυνὴ χωριτικὴ, ἐξωσμένη ἀγροικικώτερον (-τατον²) ἐφέλκεται
ἐραστήν; ² so arr Wen-Smyth. metre Catull 61 ³ cf.
νῶν = νόον 86 ⁴ mss ἔσσα, οὔσα, νέ οὔσα

SAPPHO

98¹

Athenaeus *Doctors at Dinner*: They took pains, too, to put on their clothes neatly, and made fun of those who failed to do so, compare Plato. Sappho jests about Andromeda in the words

. . . And what countrified wench in countrified clothes fires your breast, though she knows not how to draw her gown over her ankles? ²

99³

Stobaeus *Anthology* [That in marriage it is well to consider the ages of the parties concerned] . . . Sappho:

. . . But if you love me, choose yourself a younger wife; for I cannot submit to live with one that is younger than I.

100⁴

Scholast on Pindar ['wealth adorned with virtues brings with it the opportunity for all manner of things'] The meaning is: wealth when it is not alone but decorated with virtue enjoys in season its own benefits and those of virtue, having a spirit naturally apt for the search after what is good. For neither of the two is desirable of itself. Compare Callimachus . . . , and Sappho

¹ cf Eust *Od* 1916. 49, Philem 61, Max Tyr 24 (18) 9
² i.e. when she sits down ³ cf *Paroem* 2 277 ⁴ cf
 Plut *Nobil* 5, Sch. Pind *P* 5 1: Plut has 'high-birth'
 instead of 'wealth,' perh. rightly (S. was well-born, see
 p 143)

LYRA GRAECA

. . . ὁ πλούτος <δ'> ἄνευ ἀρέτας
οὐκ ἀσίνης πάροικος¹
ἀ δ' ἐξ ἀμφοτέρων κράσις²
δαιμονίαν ἄκραν ἔχει³

τοῦτο προσεῖναι τῷ Θήρῳ μαρτυρεῖ

101 εἰς τὰς Χάριτας καὶ τὰς Μούσας

Heph 56 [π χοριαμβικοῦ] τὰ δὲ (περαιοῦται) εἰς τὸν
ἀμφίβραχυν ἢ βακχεῖον οἶον δίμετρα μὲν , τρίμετρα δὲ .,
τετράμετρα δὲ, ἃ καὶ συνεχέστερά ἐστιν, οἷα ταυτὶ τὰ Σαπφούς

Δεῦτέ νῦν ἄβραι Χάριτες καλλίκομοί τε Μοῦσαι.

102

At Fort. 359 *De Metris Hor* (6 301 Keil) ad *Hor Od i 8*
Apud Anacreontem (est metrum choriambicum dimetrum
catalecticum), . , Sappho;

. πάρθενον ἀδύφωνον

103

Heph 64 [π ἀντισπαστικοῦ] τῶν δὲ τετραμέτρων τὸ μὲν
καταληκτικὸν καθαρὸν ἐστὶ τὸ τοιοῦτον

κατθναίσκει, Κυθήρη', ἄβρος Ἀδωνις· τί κε θεῖμεν;
καττύπτεσθε, κόραι, καὶ κατερείκεσθε χίτωνας⁴

104

Paus 9 29 8 Πάμφως δὲ ὅς ἑς Ἀθηναίοις τῶν ὕμνων ἐποίησε τοὺς
ἀρχαιοτάτους, οὗτος ἀκμάζοντος ἐπὶ τῷ Δίνῳ τοῦ πένθους Οἰτολίνου
ἐκάλεσεν αὐτόν Σαπφῶ δὲ ἡ Δεσβία τοῦ Οἰτολίνου τὸ ὄνομα ἐκ
τῶν ἐπῶν τῶν Πάμφω μαθοῦσα, Ἀδωνιν ὀμοῦ καὶ Οἰτολίνον ᾄσε.

¹ cf 89 1 mss Sch *O* πλούτος, *P*. ὁ πλ, Plut *εὐγένεια*.
mss Sch. *O* also ἀγαθὸς σύννοικ. ² *E*, cf Hesych. κράσις mss
κράσις ³ *E*, cf Hesych δαιμονίαν ἄκραν· μακαρίαν θειοτάτην
(so read) mss εὐδαιμονίας ἔχει τὸ ἄκρον (Plut. om. τό)
⁴ κατερείκ. Pauw mss ἔρύκ.

SAPPHO

Wealth without worth is no harmless housemate,
but the blending of the two is the top of fortune

This Pindar declares to be the lot of Theion.

101¹ TO THE GRACES AND THE MUSES

Hephaestion *Handbook of Metre* [on the choriambic]:
Some on the other hand end with an amphibrach or a
bacchius, for example the dimeter . . . , the trimeter
. . . , and the tetrameter—which is used in longer
sequences—, such as the lines of Sappho beginning

O hither, soft Graces and lovely-tressèd Muses.

102

Atilius Fortunatianus *On the Metres of Horace* [Horace's
Lydia, etc per omnes]: In Anacreon we find it (the choriambic
dimeter catalectic): , and in Sappho:

a sweet-voicèd maiden

103²

Hephaestion *Ibid.* Of the (antispastic) tetrameter the pure
catalectic is like this:

The delicate Adonis is dying, Cytherea, what can
we do?

Beat your breasts, maidens, and rend your garments.

104

Pausanias *Description of Greece* Pamphōs, who composed
the oldest Athenian hymns, called Linus 'Oetolinus' or
'Linus Dead' at the climax of the mourning for him And
Sappho of Lesbos, having learnt the name of 'Linus Dead'
from the lines of Pamphos, sang of 'Adonis' and 'Linus
Dead' both together.

¹ cf At Fort 259 who read $\nu\upsilon\nu$ ² ascription based on
Paus 9. 29 8 (see below), one of the chorus seems to have
played the Goddess

LYRA GRAECA

105

Poll 7 73 [π λινῶν ἐσθήτων καὶ ἀμοργίνων] ἐν δὲ τῷ πέμπτῳ τῶν Σαπφούς Μελῶν ἔστιν εὐρεῖν

ἀμφὶ δ' ἄβροις λασίοις¹ εὖ F' ἐπύκασσε . . .¹
καὶ φασὶν εἶναι ταῦτα σινδόνια ἐπεστραμμένα.

106

Diogen. (*Paroem* 1 279):

Μήτ' ἔμοι μέλι μήτε μελίσσαις.²
ἐπὶ τῶν μὴ βουλομένων παθεῖν τι φαῦλον μετὰ ἀγαθῶν.

107

Clearch ap Ath 12 554b [διὰ τί μετὰ χεῖρος ἄνθη . . . φέρομεν.] . . . ἢ πάντες οἱ ἐρῶντες οἶον ἐκτρυφῶντες ὑπὸ τοῦ πάθους καὶ ὠριαινόμενοι τοῖς ὠραίοις ἄβρύνονται φυσικὸν γὰρ δὴ τι τὸ τοὺς οἰομένους εἶναι καλοὺς καὶ ὠραίους ἀνθολογεῖν. ὅθεν αἱ τε περὶ τὴν Περσεφόνην ἀνθολογεῖν λέγονται, καὶ Σαπφά φησιν ἰδεῖν ἄνθε' ἀμέργουσαν παῖδ' ἄγαν ἀπαλάν

e. g. Εὐιδόν ποτ' ἄνθε' ἀμέρ-
| γοισαν παῖδ' ἄγαν ἀπάλαν ἔγω.

108 πρὸς τὴν θυγατέρα

Max Tyr. 18 9 [τίς ἢ Σωκράτους ἐρωτική,] ἀναίθεται (ὁ Σωκράτης) τῇ Ξανθίππῃ ὀδυρομένη ὅτε³ ἀπέθνησκεν, ἡ δὲ Σαπφά τῇ θυγατρὶ

οὐ γὰρ θέμις ἐν μοισσοπόλῳ οἰκίᾳ
θρήνον θέμεν· οὐκ ἄμμι πρέποι τάδε.⁴

¹ B; mss λασίοις εὖ ἐπύκασε ² mss Diog. μὴδὲ μ μὴδὲ μελίσσα (or -σας), others add ἔμοι ³ ms ὅτι ⁴ μοισσοπόλῳ Neue mss μοισσοπόλων, θέμεν E, cf. Od 9 235. mss εἶναι (correction of θέμις from ἀβρε)

SAPPHO

105

Pollux *Vocabulary* [on clothes of Amorgine and other linen]. In the fifth Book of Sappho's Lyric Poems we find:

And wrapped her all about with soft cambric,¹
and they say that this means pieces of close-woven² linen.

106

Diogenian *Centuries of Proverbs*:

I will have neither honey nor bees;³
proverbial of those who will not take the sour with the sweet.

107

Clearchus in Athenaeus *Doctors at Dinner* [why we carry flowers in our hands]. . . Or else it is that all lovers, waxing wanton with their passion, are melted by the sight of what is ripe and blooming. For it is certainly a thing quite natural that those who believe themselves beautiful and blooming should gather flowers. And that is why Persephone and her companions are described as flower-gathering, and Sappho says that she saw a very beautiful little girl culling flowers.

e. g. I saw one day a-gathering flowers
| The daintiest little maid

108 TO HER DAUGHTER

Maximus of Tyre *Dissertations* [what was the nature of Socrates' love-affairs]: Socrates chides Xanthippe for weeping when he is about to die, and so does Sappho chide her daughter

No house that serves the Muse hath room, I wis,
For grief; and so it ill beseemeth this

¹ or him ² or twisted? ³ i. e. if I can't have the
honey without a sting, I won't have either: cf *Paroem.* 2 527,
Tryph. *Rhet. Gr.* 8 760 (Walz), who ascribes it to Sappho

LYRA GRAECA

109

Paus 8 18 5 [π Στυγός] κεράτινα δὲ καὶ ὀστέινα, σίδηρός τε καὶ χαλκός, ἔτι δὲ μόλιβδος καὶ κασσίτερος καὶ ἄργυρος καὶ τὸ ἤλεκτρον ὑπὸ τούτου σήπεται τοῦ ὕδατος τὸ δὲ αὐτὸ μετάλλοις¹ τοῖς πᾶσι καὶ ὁ χρυσὸς πέπονθε κοῖται γε καθαρεύειν γε τὸν χρυσὸν τοῦ ἰοῦ,² ἥ τε ποιήτρια μάρτυς ἐστὶν ἡ Λεσβιά καὶ αὐτὸς ὁ χρυσὸς ἐπιδείκνυσιν ἔδωκε δ' ἄρα ὁ θεὸς τοῖς μάλιστα ἀπερριμμένοις κρατεῖν τῶν ὑπερηρκότων τῇ δόξῃ

e. g. κόθαρὸς γὰρ ὁ χρῦσος ἴω.³

110

Sch Pind. P. 4. 410 [ἄφθιτον στρωμνάν] ἄφθιτον δὲ αὐτὸ εἶπε καθὼ χρυσὸν ἦν ὁ δὲ χρυσὸς ἀφθαρτος καὶ ἡ Σαπφώ ὅτι Διὸς παῖς ὁ χρυσός, κείνον οὐ σῆς οὐδὲ κῖς δάπτει, βροτέων † φρένα κράτιστον φρενῶν †

e. g. Διὸς γὰρ παῖς ἐστ' ὁ χρύσος·

κῆνον οὐ σέες οὐδὲ κῖς
δαρδάπτοισ'· ὁ δὲ δάμνεται
καὶ φρένων βροτέων κράτιστον.⁴

S'

111

Heph 70 [π ἰωνικοῦ τοῦ ἀπὸ μείζονος] ἐνίστε δὲ ἐναλλάξ τὰς ἰωνικὰς ταῖς τροχαικαῖς παραλαμβάνουσιν, ἀντὶ μὲν τῶν ἰωνικῶν ἔσθ' ὅτε τὰς δευτέρας παιωνικὰς παραλαμβάνοντες, ἀντὶ δὲ τῶν ἐξαστήμων τροχαικῶν ἔσθ' ὅτε τὰς ἐπτασήμους τροχαικάς, οἶον

¹ mss ἐν μ ² E mss ὑπὸ (ἀπὸ) τ ἰοῦ ³ metrie cf Heph. 33 ⁴ E, cf Sch Hes below κῖς = κῖες cf πολῖς Hfm 541 φρένα incorp correction of φρένων, βροτέων being thought accus mss δάπτει due to κῖς being thought sing metre cf 109. some edd supposing Sappho-citation lost and comparing Sch Hes Op 428 (τοῦτο καὶ Πίνδαρον οὕτω καλεῖν περὶ 260

SAPPHO

109

Pausanias *Description of Greece* [the Styx]: Things of horn and of bone, iron and copper, lead and tin and silver and electrum, all are corroded by the water, and gold suffers like the other metals. And yet, that gold remains pure of rust is both declared by the Lesbian poetess and proved by our own experience. It seems that God has given the least-considered of things power over those that are deemed to be of great price.

e. g. For gold is pure of rust.

110

Scholias on Pindar ['that immortal coverlet,' i. e. the Golden Fleece]: He calls it immortal because it was golden; and gold is indestructible, compare Sappho:

e. g. Gold is a child of Zeus; no moth nor worm
 | devours it, and it overcomes the strongest of
 | mortal hearts.¹

BOOK VI

111²

Hephaestion *Handbook of Metre* [The *Ionium a maiore*]: Sometimes they use ionics alternately with trochaics, in some lines substituting the second paeon for an ionic, and in some employing seven-*'time'* trochaics instead of six-*'time'*, as:

¹ the Scholiast on Hesiod ascribes this to Pindar ² cf. *Paroem. Gr.* 2 363 (Σαπφούς)

τοῦ χρυσοῦ λέγοντα κείνον σῆς οὐ κίς δάμναται, ὡς ἄσηπτον
 κίς δάπτει, βροτέαν) ascribe Διὸς κ.τ.λ. to Pind. (fr. 222 Bgk.),
 perh. rightly

LYRA GRAECA

Δέδυκε μὲν ἂ σέλαννα
καὶ Πηλιάδες, μέσαι δὲ
νύκτες, παρὰ δ' ἔρχετ' ὦρα,
ἔγω δὲ μόνα κατεύδω.

112

Heph 68 [π ἰωνικοῦ τοῦ ἀπὸ μείζονος] καὶ τρίμετρα βραχυ-
κατάληκτα τὰ καλούμενα Πραξιλλεία, ἃ τὴν μὲν πρώτην ἔχει
ἰωνικὴν, τὴν δὲ δευτέραν τροχαικὴν, οἷά ἐστι τὰ τοιαῦτα Σαπφοῦς

πλήρης μὲν ἐφαίνεται ἂ σέλαννα,
αἱ δ' ὥς περὶ βῶμον ἐστάθησαν . . .

113 A and B

Ox Par 220 9 [π Ἀνακρεοντείου] ἐπομέ]νωσ δὲ καὶ παρα-
πλησίως καὶ τοῦ Πραξιλλείου στίχου τεμῶν τις δύο τὰς πρώτας
συνλλαβὰς ποιήσει τὸ Ἀνακρεόντειον καθόλου δὲ κατὰ τοῦτου
πάσας ἀφελάν τις τὰς ἐκ τῆς πρώτης χώρας παρὰ μίαν βραχεῖαν
ἀποτελέσει τὸ μέτρον ὁμοίως σκόπει γοῦν τάδε καταλελειπόμενα
τὰς πρώτας συνλλαβὰς μὲν εἴησιν α σελانا (112) ονιαν τε καὶ
υγειαν σα φυγοιμι παιδες ηβα

[Μακραι]ονίαν τε κύγίειαν¹

[Τὰ βρύσ]σα φύγοιμι, παῖδες ἦβα¹

114

Heph. 68 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος] τὰ δὲ τρίμετρα ἀκατά-
ληκτα διχῶς συνέθεσαν οἱ Αἰολεῖς τὰ μὲν γὰρ ἐς δύο ἰωνικῶν καὶ
τροχαικῆς ἐποίησαν, οἷον

¹ E· all three are prob first lines, no likely first line with
ονίαν; of εὐδαιμονίαν the μ would have been preserved (L),
for δ cf Soph Aj 194 where μακραίωνι is unmetrical, πάονα
Sa 66 fin, and Hesych. παντόνια (= παντώνια) παντοδαπ., for
βρύσσα cf Theocr 29 28 (adj.), E M 214. 32 βρύτιδες

SAPPHO

The Moon is gone
And the Pleiads set,
Midnight is nigh;
Time passes on,
And passes; yet
Alone I lie.¹

112

Hephaestion *Handbook of Metre* [The *Ionicum a majore*]. And there are brachycatalectic trimeters, namely what are called Praxilleans, which have the first meter ionic and the second trochaic, such as the following lines of Sappho:

The Moon rose full, and the maidens, taking their stand about the altar . . .²

113 A and B

From a Papyrus of about A.D. 100 [on the Anacreontic metre]: Similarly with the Praxillean, if you cut off its first two syllables you will make the Anacreontic; or putting it generally as in the preceding case (of the Phalaecian), you will make it in like manner if you remove all the first foot³ except one short. Consider the following lines when docked of their first syllables (—fr. 112 then—):

Both [long life] and health

I pray I may escape [winkles], my children;
youth . . .

114

Hephaestion *Handbook of Metre* [the *Ionicum a majore*]: The Aeolic poets made acatalectic trimeters in two ways, first, of two ionics and a trochaic, as:

¹ Heph. arranges as 2 lines ² S. wrote much in this metre; cf. fr. 113 and Trich. 7 (Heph. 392 Cons.) ³ presumably — —

LYRA GRAECA

Κρήσσαι νύ ποτ' ὦδ' ἐμμελέως πόδεσσιν
ὠρχηντ' ἀπάλοισ' ἀμφ' ἐρόεντα βῶμον,
πύας τέρεν ἄνθος μάλακον μάτεισαι.¹

115 πρὸς Μνησιδίκην

Heph 69 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος] καὶ τετράμετρα δὲ ἀκατάληκτα διαφόρως συνέθεσαν ἢ γὰρ τρισὶν ἰωνικαῖς μίαν τροχαϊκὴν τὴν τελευταίαν ἐπήγαγον—καλεῖται δὲ Αἰολικόν, ὅτι Σαπφῶ πολλὰ αὐτῇ ἐχρήσατο—οἶον

Εὐμορφοτέρα Μνασιδίκη τὰς ἀπάλας Γυρίνως

116 εἰς Εἰρήνην

Ibid

Ἀσαροτέρας οὐδαμὰ ποι Εἰρήνην σέθεν τύχουσα . . .²

117 πρὸς Μνησιδίκην

Ath. 15. 674 d [π στεφάνων] Αἰσχύλος δὲ . . . σαφῶς φησιν ὅτι ἐπὶ τιμῇ τοῦ Προμηθέως τὸν στέφανον περιτίθειμεν τῇ κεφαλῇ, ἀντίποινα τοῦ ἐκείνου δεσμοῦ Σαπφῶ δ' ἀπλούστερον τὴν αἰτίαν ἀποδίδωσιν τοῦ στεφανοῦσθαι ἡμᾶς, λέγουσα τάδε

σὺ δὲ στεφάνοις, ὦ Δίκα, πέρθεσσ' ἐράταις
φόβαισιν

ὄρπακας ἀνήτω συναέρραισ' ἀπάλαισι χέρσιν.³

¹ cf Alc 76 2, Hesych (after *μανῶν*) ματεῖ πατεῖ, Theocr 29 15 ² οὐδ π Εἰ so Hfm -E οἱ πα ὦ Εἰρ ? Choei *ad loc* paraphr. βλαβερωτέρας οὐδαμῶς ποῦ ποτε, Εἰρήνη, σοῦ ἐπιτυχοῦσα (or -αν) and vouches for εἰρηνα mss Ch -άπα εἰρήνα, ἀπώρανα, Heph ἂ πῶρανα, -απ' ὠρανα Blf -ά πω, ῥαννα (name). τύχουσα. mss also -σαν ³ συναέρρ Hunt mss συνερρ πέρθεσσ(ο) E. mss παρθεσθ', O P. 1787. 33]ερθεσ[

SAPPHO

Thus of old did the dainty feet of Cretan maidens
dance pat to the music beside some lovely altar,
pressing the soft smooth bloom of the grass.¹

115² To MNESIDICÉ

Hephaestion *Handbook of Metre* [the *Ionicum a maiore*]:
Moreover they composed acatalectic tetrameters of various
kinds; for either they added a single final trochaic to three
ionics—and this is called Aeolic because Sappho often used
it—as:

Mnasidica, of fairer form than the dainty
Gyinnō

116³ To PEACE

The Same: And this:

Having never, methinks, found thee more irk-
some, O Peace⁴ . . .

117⁵ To MNESIDICÉ

Athenaeus *Doctors at Dinner* [on garlands]: Aeschylus . . .
says clearly that our object in putting wreaths on our heads
is to do honour to Prometheus by a sort of requital of his
bonds . . . But Sappho gives a simpler reason, saying:

. . . But do you, Dica, let your dainty fingers
twine a wreath of anise-sprays and bind your lovely
locks, for it may well be that the blessed Graces,

¹ 1 3 placed here by Santenius from Heph 70 ² cf
Longin *Prol* Heph 3, *Theo Corn* Ald 268 b, *EM* 243 51,
Max Tyr 24 (18) 9 ³ cf *Dikaromata* (Halle Pap.) 182
⁴ perh a name cf. Clem Al 4 19 122, but reading doubtful
without sequel ⁵ cf. Sch. Theocr 7 63, Poll 6 107, *L* 39

LYRA GRAECA

εὐάνθεα γὰρ <παρ>πέλεται καὶ Χάριτας
μάκαιρα<ς>
μᾶλλον προτόρην.¹ ἀστεφανώτοισι δ' ἀπυστρέ-
φονται.

ὡς <τὸ> εὐανθέστερον γὰρ καὶ κεχαρισμένον μᾶλλον <δν> τοῖς
θεοῖς, παραγγέλλει στεφανοῦσθαι τοὺς θύοντας.

118^a

Ath 15 687a. ὑμεῖς δὲ οἴεσθε τὴν ἀβρότητα χωρὶς ἀρετῆς
ἔχειν τι τερπνόν², καίτοι Σαπφώ, γυνὴ μὲν πρὸς ἀλήθειαν οὔσα
καὶ ποιητρία, ὅμως ᾗδέσθη τὸ καλὸν τῆς ἀβρότητας ἀφελεῖν,
λέγουσα ὧδε

ἔγω δὲ φίλημ' ἀβροσύναν, [κέκλυτε] τοῦτο,
καί μοι

τὸ λάμπρον ἔρος τῷελίῳ καὶ τὸ κάλον λέλογχε·

φανερὸν ποιοῖσα πᾶσιν ὡς ἡ τοῦ ζῆν ἐπιθυμία τὸ λαμπρὸν καὶ τὸ
καλὸν εἶχεν αὐτῇ ταῦτα δὲ ἐστὶν οἰκεία τῆς ἀρετῆς.

119 πρὸς Ἀλκαῖον

Arist. *Rhet.* 1 9 τὰ γὰρ αἰσχυρὰ αἰσχύνονται καὶ λέγοντες
καὶ ποιοῦντες καὶ μέλουντες, ὥσπερ καὶ Σαπφώ πεποίηκεν εἰπόντος
τοῦ Ἀλκαίου 'θέλω τι φεῖπην ἀλλὰ με κωλύει αἶδως'³

αἱ δ' ἦχες ἔσλων ἡμμερον ἡ κάλων
καὶ μὴ τι φεῖπην γλῶσσ' ἐκύκα κάκον,
αἶδως κεν οὐκί σ' ἦχεν ὄππατ',⁴
ἀλλ' ἔλεγες περὶ τῷ δικαίως.⁵

¹ E (or keep μάς as voc) παρ = πάρεστι cf Soph. *Ant*
478: mss εὐάνθεα γ πέλεται κ Χάριτες μάκαιρα Fick εὐάνθεα
γ κ Μέλειται ('Muses') κ Χάριτες, μάκαιρα προτόρην Seid =
προσορᾶν cf. προτί Alc 156 mss προτέρην Fick προσόρηντ'

² E, see context: mss τρυφερόν from above ³ Alc f. 124

⁴ E: mss α κ σε οὐκ εἶχεν ⁵ B = δ ἑδικαίους: mss τῷ
(δ, φ) δικαίω ^a see *Appendix*, p 434

SAPPHO

too, are more apt to look with favour on that which is adorned with flowers, whereas they turn away from all that goes ungarlanded,

for she urges the makers of the sacrifice to wreath their heads on the plea that that which is the more adorned with flowers is the more pleasing to the Gods.

118

Athenaeus *Doctors at Dinner* : Do you think that delicacy or refinement without virtue is a thing to be desired? Why, Sappho, who was a woman out and out and a poetess, too, hesitated nevertheless to separate refinement from honour, for she says •

. . But I love delicacy, and the bright and the beautiful belong for me to the desire of the sunlight;¹

making it clear that the desire to live comprehended for her the bright or famous and the beautiful or honourable; and these belong to virtue.

119² To ALCAEUS

Aristotle *Rhetoric* : For we are ashamed of what is shameful, whether in word or deed or intention; compare Sappho's answer when Alcaeus said, 'I fain would tell you something, but shame restrains me'

If your desire were of things good or fair, and your tongue were not mixing a draught of ill words, then would not shame possess your eye, but you would make your plea outright

¹ *pace* Athenaeus, S probably means physical brightness and beauty; without them life would not be worth living
² cf Cram *A P* 1 266 25 (takes this and Alc 124 as from an amoeboeic poem of S)

LYRA GRAECA

120

Ath. 13 564 d [π. ὕμματα τὰ τῶν ἐρωμένων] καὶ ἡ Σαπφὼ δὲ πρὸς τὸν ὑπερβαλλόντως θαυμαζόμενον τὴν μορφὴν καὶ καλὸν εἶναι νομίζόμενον φησιν

ὄσταθι κᾶντα <θα με φίλαν> φίλος¹
καὶ τὰν ἐπ' ὅσσοις ὀμπέτασον χάριν.

121

Max. Tyr. 24(18) 9 καὶ ὅτιπερ Σωκράτει οἱ ἀντίτεχνοι, Πρῶδικος καὶ Γοργίας καὶ Θρασύμαχος, τοῦτο τῇ Σαπφῷ Γοργῶ καὶ Ἀνδρομέδα νῦν μὲν ἐπιτιμᾷ ταύταις, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ Σωκράτους 'Τὸν Ἴωνα χαίρειν' φησὶν ὁ Σωκράτης

. πόλλα μοι τὰν
πολλυνάκτιδα παῖδα χαίρην.²

Σαπφὼ λέγει.

122

Heph 72 [π τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ] καὶ ὅλα μὲν οὖν ἄσματα γέγραπται ἰωνικά, ὥσπερ Ἀλκμᾶνι, Σαπφῷ δέ

Τί με Πανδίουις ὄρραυνα χελίδω . . .³;

¹ ὄσταθι = ἀνάστηθι *E*, cf Hesych ὄστασαν mss στᾶθι. suppl *E*, cf 66 10 and Ath. 460 d for loss of words in Ath.'s quotations

² πολλυ *E* (λλ *Hfm*) mss πολυνάκτιδα: the word-order shows it is an epithet add Πολ, Πωλ.

³ *E* = οὐρανία cf Hesych (so read) ὠράνα χελιδω <οὐρανία χελιδων | ὠροφος > ὀροφή (ι e ἡ ὀρ) and κόνα σποδός (ι e κόνα) mss ὠράνα χελιδων next line *E* e.g. ὀνία (vb.) νέαν πάλιν ὠραν ἐπάγοισα,

SAPPHO

120

Athenaeus *Doctors at Dinner* [on the eyes of lovers]: And Sappho, too, says to the man exceedingly admired for his good looks.

Stand up, look me in the face as friend to friend,
and unveil the charm that is in your eyes.

121

Maximus of Tyre *Dissertations*: And what his rivals Prodicus and Gorgias and Thrasymachus were to Socrates, that were Gorgo and Andromeda to Sappho. At one time she chides these rivals, at another she refutes them in argument and uses the very same forms of irony that Socrates does. For instance, Socrates [as an opening to a discussion in which he refutes him] says 'A very good day to Master Ion,'¹ and Sappho [in similar circumstances] begins:

A very good day to a daughter of very many
kings.

122

Hephaestion *Handbook of Metre* [the *Ionium a minore*]: And indeed whole poems have been written in ionics, for instance Alcman's . . . , and Sappho's:

Why does the heavenly swallow, daughter of
Pandion [vex] me . . . ?²

¹ Plat. *Ion* 530 a: the syntax suggests formality. ² 1 2
ran perh thus 'by bringing in the new season?' S. wrote
much in this metre, of Trich 8 (Heph 395 Cons)

LYRA GRAECA

123

Heph 74 [π τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ] τῶν δε τριμέτρων τὸ μὲν ἀκατάληκτον

Διελεξάμαν ὄναρ Κυπρογενήα.¹
παρὰ τῇ Σαπφοῖ . .

124

Apoll. Pron 66 3 ἐμέθεν πυκνῶς αἱ χρήσεις παρὰ Αἰολεῦσιν.
. ἔμεθεν δ' ἔχεισθα λάθαν.

125, 126

Heph 87 [π τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ] ἀνακλωμένου δὲ ὄντος αὐτοῦ, προταχθεῖσα ἰαμβικῇ ἐξάσημος ἢ ἐπτάσημος ποιεῖ τὸ τοιοῦτον, οἷον παρὰ Σαπφοῖ

Ἐχει μὲν Ἀνδρομέδα κάλαν ἀμοίβαν . . .

Ψάπφοι, τί τὰν πολύολβον Ἀφροδίταν
[ἀτίμασας;]²

Z'

127

Ibid. 89 [π ἀσυναρτήτων] δύναται δὲ καὶ εἰς τρίπουν ἀναπαι-
στικὸν³ διαρεῖσθαι, εἰ ἀπὸ σπονδείου ἄρχοιτο, οἷον τὸ Σαπφοῦς

αὐτὰ δὲ σύ, Καλλιόπα = — — — — —,

τοῦ προσδιακοῦ ὃν καὶ τοῦτο εἶδος

¹ E mss ζαελ, προσελ, the former a metrical emendation of a hyper-aeolising ζαλ (ζα and διά were both Aeol) Ahr (α δ' ἐλ (but δέ is out of place in an obvious first line)

² E, e g ³ Hense mss τρίτον ἀνάπαιστον

SAPPHO

123¹

Hephaestion *Handbook of Metre* [the *Ionicum a minore*]: Of the trimeters the acatalectic is exemplified by:

I dreamt that I talked with the Cyprus-born;
in Sappho

124

Apollonius *Pronouns*: ἐμέθεν 'of me'; it occurs frequently in the Aeolic writers; compare

. . . and forgettest me.

125, 126

Hephaestion *Handbook of Metre*: But when the ionic is 'broken' or 'impuise,'² an iambic meter of six or seven 'times' precedes it giving the following result, as in Sappho:

Andromeda has driven a fine bargain;
and:

Why, Sappho, [do you disdain] Aphrodite of the
many blessings?

BOOK VII

127

The Same [metres combining two 'heterogeneous' parts]: And it (the earlier half of a certain 'heterogeneous' line) can also be divided as a three-foot anapaestic, if it begins with a spondee, as in Sappho's:

And thou thyself, Calliope . . .,
this, too, being a form of the prosodiac

¹ cf Sch. Heph.

² *e g* πολύλοβον below

LYRA GRAECA

128

Et. Mag 250 10 δαύω τὸ κοιμῶμαι Σαπφώ

Δαύοις ἀπάλας ἐτάρας ἐν στήθεσιν ~ — 1

λέγει δὲ Ἡρωδιανός, ὅτι ἄπαξ κεῖται ἡ λέξις παρὰ Σαπφοῖ.

129 εἰς τὰς Μούσας

Heph 106 [π ἀσυναρτήτων]· καὶ τὸ ἐξ ἰθυφαλλικῶν δύο ἡ Σαπφῶ πεποίηκε

Δεῦρο δηῦτε, Μοῦσαι, χρύσιον λίποισαι
[δῶμα]²

130 πρὸς Κλῆιν

Ibid 98 ἄλλο ἀσυναρτήτων ὁμοίως κατὰ τὴν πρώτην ἀντιπάθειαν, ἐκ τροχαικοῦ διμέτρου ἀκαταλήκτου καὶ ἱαμβικοῦ ἐφθημιμεροῦς, ὕπερ ἔαν παραλλάξῃ τὴν τομὴν, γίγνεται τροχαικὸν προκαταληκτικόν

Ἔστι μοι κάλα πάϊς χρυσίοισιν ἀνθέμοισιν
ἐμφέρην ἔχοισα μόρφαν, Κλεῦις ἀγαπάτα,³
ἀντὶ τᾶς ἔγω οὐδὲ Λυδίαν παῖσαν οὐδ' ἐράνναν
[Λέσβον ἀγρέην κε]⁴

τούτων δὲ τὸ μὲν δεύτερον δηλόν ἐστιν ἀπὸ τῆς τομῆς ὅτι οὕτως συγκεῖται ὡς προείρηται, ἐκ τοῦ τροχαικοῦ διμέτρου ἀκαταλήκτου καὶ τοῦ ἐφθημιμεροῦς ἱαμβικοῦ, τὸ δὲ πρῶτον, διὰ τὸ πρὸ συλλαβῆς ἔχειν τὴν τομὴν, ἐγένετο προκαταληκτικόν, ἐκ τροχαικοῦ ἐφθημιμεροῦς, 'ἔστι μοι κάλα πάϊς,' καὶ διμέτρου ἀκαταλήκτου τοῦ 'χρυσίοισιν ἀνθέμοισιν' τὸ δὲ τρίτον ἐξ ὑπερκαταλήκτου, 'ἀντὶ τᾶς ἔγω οὐδὲ Λυδίαν,' καὶ βραχυκαταλήκτου, 'πᾶσαν οὐδ' ἐράνναν'

¹ δαύοισ(α)? *B* ² *E, e g* ³ mss Κλεῖς, but *H* apparently read Κλέεις or Κλέεις prob abbrev for some compound of κλέος with alternative form Κλέις or Κλεῖς (so 82) ⁴ Λέσβ, of Mosch. 3 89: ἀγ *E e g*, opt. of ἀγρημι, et. Eur *H F* 643

SAPPHO

128

Etymologicum Magnum: δάω 'I sleep'; Sappho:

May you sleep in the bosom of a tender comrade . . .

And Herodian says that the word occurs once in Sappho.

129 TO THE MUSES

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]: And the line which is composed of two ithyphallics is used by Sappho:

O come hither, ye Muses, from your golden [house] . . .

130¹ TO CLEIS

The Same: Another kind of 'unconnectable' line which similarly involves the first 'antipathy,' is formed from a trochaic dimeter acatalectic and an iambic of three feet and a half which by a shifting of the caesura becomes a trochaic procatalectic:

I have a pretty little daughter who looks like a golden flower, my darling Cleis, for whom I would not take all Lydia, nay nor lovely [Lesbos]

Of these lines, the second is shown by the caesura to be composed, as I have said, of the trochaic dimeter acatalectic and the iambic of three feet and a half; the first, having the caesura a syllable earlier, becomes procatalectic, composed of a trochaic of three feet and a half, 'ἔστι μοι κάλα πᾶις,' and a dimeter acatalectic, 'χρυσόλοισιν ἀνθέμοισιν'; while the third consists of a hypercatalectic trochaic, 'ἀντὶ τὰς ἔγω οὐδὲ Λυδίαν,' and a brachycatalectic, 'παῖσαν οὐδ' ἐράνναν'

¹ of Sch Heph the ancient metrists made ΚΛ ο - ο, reading 8 stresses with 'rests' after πᾶις, μόρφαν, and Λυδίαν; edd who suppose them wrong read 7 stresses and no rests, taking χρ as 3 syll., Κλεῦις and Λύδ as 2

LYRA GRAECA

131

Sch Ar Plut 729 ἡμιτύβιον ἀντὶ τοῦ σουδάριον, ῥάκος
ἡμιτριβὲς λινούν τι οἶον ἐκμαγεῖον, καὶ Σαπφώ

αἰμιτύβιον στέλασσον.¹

ἢ δίκροσσον φακίολιον.

132

E M 759 35 οἱ μέντοι Αἰολεῖς φασὶ

Τίοισιν ὀφθάλμοισιν . . . ;

ὥς παρὰ Σαπφοῖ.

133

Dem Eluc 164 τὸ μὲν γὰρ εὖχαρι μετὰ κόσμου ἐκφέρεται καὶ
δι' ὀνομάτων καλῶν ἃ μάλιστα ποιεῖ τὰς χάριτας, οἶον τό

Ποικίλλεται μὲν γαῖα πολυστέφανος.

134

Arist Elh Nic 1149 b 15 ἡ δ' ἐπιθυμία, καθάπερ τὴν
Ἀφροδίτην φασί

δολοπλόκας γὰρ Κυπρογένεες πρόπολον²

¹ Hemst -E (cf 17) mss σταλάσσω ² δολοπλόκας cf
1. 2 Κυπρογένεες πρόπολον B from Hesych K π προαγωγόν
mss Κυπρογενοῦς without πρόπολον

SAPPHO

131

Scholiast on Aristophanes *ῥαιτίδιον*: equivalent to *sudarum*, a half-worn linen cloth like a dishclout, compare Sappho:

. . . a dripping clout;

or a two-fingered bandage.

132

Etymologicum Magnum. The Aeolic writers, however, (using *τίσις* for *τίσι*) say:

With what eyes . . . ?¹

as it is in Sappho.

133

Demetrius *On Style*: Charm is produced along with ornament and by means of beautiful words most conducive to that effect, compare:

The many-garlanded earth puts on her broidery.

134

Aristotle *Nicomachean Ethics* But desire is cunning, as they say of Aphrodite

for the servant of the wile-weaving Cyprus-born . . .²

¹ *e.g.* 'with what eyes will you look at me?' *v.e.* 'how will you be able to look me in the face?' ² Persuasion, cf. *fr* 33: this and the previous frag. prob. from the same poem are claimed for S by Wil

LYRA GRAECA

135

Heph. 65 [π ἀντισπαστικοῦ]· ἔστι δὲ πυκνὸν καὶ τὸ τὴν δευτέραν μόνην ἀντισπαστικὴν ἔχον (τετράμετρον), ᾧ μέτρῳ ἔγραψαν ἄσματα καὶ Σαπφώ¹ ἐπὶ τέλους τοῦ ἐβδόμου

Γλύκηα μάτερ, οὐ τοι δύναμαι κρέκην τὸν ἴστον
πόθῳ δάμεισα παῖδος βραδίῳ δι' Ἀφροδίταν.²

H'

136

Mar Plot *de Metr.* (6 517 Keil) Hymenaeicum dimetrum dactylicum Sapphicum monoschematistum est, semper enim duobus dactylis constat.

τεσσεραμήνιον³
ὦ τὸν Ἀδώνιον.⁴

137

Plut *de Col.* Ira 7 καὶ παρὰ πότον μὲν ὁ σιωπῶν ἐπαχθὴς τοῖς συνοῦσι καὶ φορτικός, ἐν ὀργῇ δὲ σεμνότερον οὐδὲν ἡσυχίας, ὡς ἡ Σαπφώ παραινέει

σκιδναμένηας ἐν στήθεσιν ὄργας
γλώσσαν μαψυλάκαν πεφύλαχθε.⁵

138

Sch Soph *El* 149 (= Suid *ἀηδών*)· τὸ δὲ Διὸς ἄγγελος (ἡ ἀηδών) ὅτι τὸ ξαρ σημαίνει, καὶ Σαπφώ

ἦρος ἄγγελος ἡμερόφωνος ἀηδών⁶

¹ E. mss ἔγραψεν ἄσματα καὶ Σ τέλους τ B mss τῆς τοῦ, τε του, τοῦ, τῆς ² βραδίῳ B, cf Theocr 10 24 mss -αν ³ reading doubtful, but context shows lines belong together E, cf τεσσαράβιος mss indicate τεσσερυνήναον 'four times wedded' or 'to whom we cry Hymenaeus four times' but ⁴ mss υεσζερυνημνιον, υεσσερνιαηνιον ⁵ cf Bek An 346 ⁶ Volg -B, cf Pind N 7 105 mss πεφυλάχθαι (Plut's adaptation) γ. μαψυλάκταν ⁶ E (or voc as Sapphic?): mss -δών, cf Sch Soph *Al.* 628, Kuster on Suid

SAPPHO

135¹

Hephaestion *Handbook of Metre* [on the antispast]: A frequent type (of tetrameter) has only its second meter antispastic, a measure in which they wrote whole poems; for instance Sappho at the end of her Seventh Book:

Sweet mother, I truly cannot weave my web; for I am o'erwhelmed through Aphrodite with love of a slender youth.

Book VIII²

136

Marius Plotius *Metre*. The hymnaic dactylic dimeter of Sappho is monoschematist (i. e. all lines scan alike); for it always consists of two dactyls.

Woe for him of the four months' sojourn, woe for Adonis!³

137

Plutarch on *Restraining Anger*: A man who is silent over his wine is a burden to the company and a boor, whereas in anger there is nothing more dignified than tranquillity; compare the advice of Sappho:

When anger swells in the heart, restrain the idly-barking tongue.

138

Scholast on Sophocles. The phrase 'messenger of Zeus' is used (of the nightingale) because she is a sign of the spring; compare Sappho:

the lovely-voiced harbinger of Spring, the nightingale⁴

¹ cf. *EM* 506. 1, *EG* 316 35, Zonar. 1190 ² for S's dactylic hexameters cf Terent Maur 2157 ³ A lived 4 months of the year alone, 4 with Persephone, and 4 with Aphrodite ⁴ in Soph *ἀγγελος* means 'messenger sent by' Zeus, in Sappho 'announcer of' Spring

LYRA GRAECA

139

Ath 2. 54 f ἐρέβινθοι . . Σαπφώ

χρύσειοι <δ> ἐρέβινθοι ἐπ' αἰόνων ἐφύοντο.

140

Ibid 13. 571 d· (fr 12) καὶ ἔτι·

Λάτω καὶ Νιόβα μάλα μὲν φίλαι ἦσαν
ἑταιραι . . .¹

141

Apoll. Pron 99 17 καὶ σὺν τῷ α λέγεται (ἢ σφίν) παρ'
Αἰολεῦσιν

. . . ὅτα πάννυχος ἄσφι κατὰγρει
[ὅππατ' ἄωρος]²

141 A

Et Mag 117 14 ὦρος καὶ ἄωρος, κατὰ πλεονασμὸν τοῦ α
μηδὲν πλέον σημαίνοντος ὦρος γὰρ ὁ ὕπνος Καλλίμαχος . .
καὶ Σαπφώ

. . . ὀφθαλμοῖς δὲ μέλαις χύτο νύκτος ἄωρος.³

142

Hdn 2 187 16 (= *EM* 662 32) πέπταμαι ἐκ τοῦ ἵπτημι
γίνεται ὁ παθητικὸς παρακείμενος ἔπταμαι ἔπτασαι ἔπταται καὶ
πλεονασμῷ τοῦ π πέπταμαι Αἰολικῶς οἱ γὰρ Αἰολεῖς εἰώθασιν
προστιθέναι σύμφωνον, ὥσπερ τὸ ἐπτερύγωμαι πεπτερύγωμαι οἶον·

ὥς δὲ πᾶις πεδὰ μάτερα πεπτερύγωμαι.

¹ cf 168 ² *E*, cf 141 A and καθαιρέω ³ mss χύτ' ἄ.,
νυκτὸς ἄ (Cod. Aug καὶ Σ^ε νυκτὸς ἄωρον)

SAPPHO

139¹

Athenaeus *Doctors at Dinner* [among instances of ἐπέβινθος 'pulse']: Compare Sappho:

And golden pulses grew upon the shore.

140

The Same (*fr.* 12) and again:

Though Leto and Niobe were very dear comrades, . . .²

141

Apollonius *Pronouns* And σφίν 'to them' is used in Aeolic with α before it, compare

. when night-long [sleep] closes their [eyes]

141 A³

Etymologicum Magnum: ὄρος and, with pleonastic α, ἄωρος; for ὄρος means 'sleep'; compare Callimachus . . . ; and Sappho.

and night's black slumber was shed upon [their] eyes

142

Herodian *On Inflections* πέπταμαι 'I have flown'· the verb πτημι has a perfect passive ἔπταμαι ἔπτασαι ἔπταται, and with a pleonastic π in Aeolic πέπταμαι. For the Aeolians add a consonant, as πεπτερύγωμαι for ἔπτερύγωμαι, compare

and I have flown [to you] like a child to its mother.⁴

¹ cf Eust 948 44 ² prob sarcastic ³ cf Cod Aug
ap Tittm Zonar cxxiv ⁴ cf. Sch *ad loc*, Zon 1540, Greg
Cor. 638

LYRA GRAECA

143 εἰς παῖδα ἀνώνυμον

Anth. Pal 6 269 ὡς Σαπφούς.¹

Παῖς ἔτ' ἄφωνος ἔοισα τόρ' ἐννέπω αἶ τις
ἔρηται²

φώναν ἀκαμάταν κατθεμένα πρὸ πόδων·
Αἰθοπία με κόρα Λάτῳς ὀνέθηκεν Ἀρίστῳ³
Ἑρμοκλειταία τῷ Σαῦναιάδῃ⁴

ὅ σὰ πρόπολος, δέσποινα γυναικῶν· ᾗ σὺ
χάρεῖσα
πρόφρων ἀμμετέραν εὐκλείσον γενίαν.

144 εἰς Τιμάδα

Ibid 7 489 (*Plan.* p 229) Σαπφούς· εἰς Τιμάδα ὁμοίως πρὸ
γάμου τελευτήσασαν

Τίμαδος ἄδε κόνις,⁵ τὰν δὴ πρὸ γάμοιο θάνοισαν
δέξατο Φερσεφόνας κυάνιος θάλαμος,
ᾧ καὶ ἱπυφθιμένας⁶ παῖσαι νεόθαγι σιδάρῳ⁷
ἄλικες ἱμμέρταν κρᾶτος ἔθεντο κόμαν.

145⁸ εἰς Πελάγωνα

Ibid 7. 505 (*Plan.* p 196)· εἰς Πελάγωνα Σαπφούς

Τῷ γρίππει Πελάγωνι πάτηρ ἐπέθηκε Μένισκος
κύρτον καὶ κώπαν, μνᾶμα κακοζοίας.⁹

¹ Schol εἰς τὸ ἀντιβόλον οὐ κεῖται τοῦ κυροῦ Μιχαηλοῦ πόθεν
οὖν ἐγράφη οὐκ οἶδα ² παῖς ἔτ' d'Orv ms παῖδες τορ(ά)
Paton ms τετ'· d'Orv τὰδ' ³ Bent ms Ἀοιστα (Paus.
1 29 2 apparently read wrongly Ἀρίστα, unless we read
there with Wel. -B ἔπη τὰ Πάμφῳ for ε. τ Σαπφούς, cf Paus
8. 35 8) ⁴ d'Orv -B, cf Hm 588; ms Ἑρμοκλείταιο τῷ Σαῦν
αἰάδῃ ⁵ perh Τιμαδί E, cf 88 and *Proc. Class Assoc* 1921
⁶ perh ἱπυθι φθ E, cf 87 and Hesych ἁποθεν, but see *Il* 5
62 mss καὶ ἀπὸ φθ ⁷ *Plan* 2nd hand νεοθηγεί χαλκῷ, but
cf. *A. P.* 7 181 ⁸ cf *Od.* 12. 14 ⁹ Scal. mss κακοζωῶς

SAPPHO

143 ON A NAMELESS INFANT

Palatine Anthology: Ascribed to Sappho:¹

I am a little maid who cannot talk, but yet, if I am asked a question, I say plain enough with the voice that never wearies of speech at my feet: 'I was dedicated to the Aethopian Child of Leto by Aristo daughter of Hermocleitus son of Saunaidas, a ministrant, thou Lady of women, of thine; to whom in gratitude bound be thou gracious, and give our family good fame'

144 ON TIMAS

The Same: Sappho, on Timas who in like manner died before her marriage:

This is the dust of Timas,² who was received into Peisephone's black chamber all unwed, and for whose death³ all her fair companions took knife and shore the lovely hair of their heads.

145⁴ ON PELAGON

The Same: on Pelagon, Sappho:

To the fisherman Pelagon his father Meniscus has put up a fishing-basket and an oar as a memorial of his hard life.

¹ ascription doubtful; note in the ms 'not in Michael's copy, so I do not know its origin', inscribed on the base of a statue of a nameless baby-girl dedicated to Artemis as a thank-offering for her birth by her mother a priestess of Artemis ² perh 'this dust is little Timas' ³ or perh 'though she died so far away' (at Phocaea?) cf 87
⁴ ascription doubtful

LYRA GRAECA

Θ'

ΕΠΙΘΑΛΑΜΙΑ

146

Ath 10 425 c (cf. ll 475 a) τοῖς δὲ θεοῖς οἰνοχοοῦσάν τινες
ἱστοροῦσι τὴν Ἀρμονίαν . . Ἀλκαῖος δὲ καὶ τὸν Ἑρμῆν εἰσάγει
αὐτῶν οἰνοχόον (Alc 5), ὡς καὶ Σαπφῶ λέγουσα ¹

κῆ δ' ἀμβροσίας μὲν κράτηρ ἐκέκρατο,^a
Ἑρμαῖς δ' ἔλεν ὄλπιν² θέοισ' οἰνοχόησαι.
κῆνοι δ' ἄρα πάντες καρχάσι' ὄνηχον³
καἄλειβον, ἀράσαντο δὲ πάμπαν ἔσλα γάμβρῳ.⁴

147⁵

Him Or 1. 20 εἰ δὲ καὶ ῥόδῃς ἐδέησεν, ἔδωκα ἂν καὶ μέλος
τοῖς νύμφα ῥοδέων ἐρώτων βρύουσα, νύμφα Παφίης ἄγαλμα
κάλλιστον, ἴθι πρὸς εὐνήν, ἴθι πρὸς λέχος, μείλιχα παίζουσα,
γλυκεῖα νυμφίῳ Ἑσπερός σ' ἐκοῦσαν ἄγοι, ἀργυρόθρονον ζυγίαν
Ἦραν θαυμάζουσιν

e. g Ἑσπερος δ' ἐκοισαν ἄγοι σ'
ἀργυρόθρονον ζυγίαν
Ἦραν θαυμανέοισαν.

¹ ll 3, 4 ap Ath ll μνημονεύει δὲ τῶν καρχησίων καὶ Σαπφῶ
ἐν τούτοις κῆνοι κ τ λ ² mss also ἔρπιν ³ ὄνηχον Hfm
-E mss ἔχον, ἔσχον ⁴ mss τῶ γ ⁵ E e g. the voc
form νύμφα, and the metre of H's last sentence show that
we are very near S's own words παῖγνα i.e. παίγνια cf
χρυσότερα θαυμ fut of θαυμαίνω metre Catull 61 ^a this
may easily have ousted e g. κεκέρατο

SAPPHO

Book IX

EPITHALAMIES ¹

146

Athenaeus *Doctors at Dinner* According to some accounts the wine bearer of the Gods was Harmonia . But Alcaeus makes Hermes also their wine-bearer, as indeed Sappho does in the following passage

There stood a mixing-bowl of ambrosia ready mixed, and Heimes took the wine-jug to pour out for the Gods And then they all took up the beakers, and pouring a libation wished all manner of good luck to the bridegroom ²

147

Himerius *Epithalamy of Severus*: And if an ode were needed I should give such a song as this. Bride that teemest with rosy desires, bride the fairest ornament of the Queen of Paphos, hie thee to bed, hie thee to the couch whereon thou must sweetly sport in gentle wise with thy bridegroom And may the Star of Eve lead thee full willingly to the place where thou shalt marvel at the silver-throned Lady of Wedlock ³

¹ in grouping these here regardless of metre we perh. confuse two ancient editions, cf. 162 and on 48 ² ll 3, 4 (not quite certainly to be joined directly to 2) from Ath 'Sappho, too, mentions this kind of cup in the lines And then' etc.: cf. Macr 5.21 6, Ath 2 39 a, 5 192 c, Eust *Od* 1633 1, II. 1205 18 ³ the context points to Sappho as H's original

LYRA GRAECA

148¹

Demetr. *Eloc.* 148, 146 ἔστι δέ τις ἰδίως χάρις Σαπφικὴ ἐκ μεταβολῆς, ὅταν τι εἰπούσα μεταβάλληται καὶ ὥσπερ μετανοήσῃ· οἶον

Ἵψοι δὴ τὸ μέλαθρον²
Ἵμῆναον,
ἄερρατε, τέκτονες ἄνδρες,
Ἵμῆναον·

5 γάμβρος Φίσσος Ἄρευι,³
<Ἵμῆναον,>
ἄνδρος μεγάλῳ πόλῳ μέσδων,
<Ἵμῆναον,>
πέρροχος ὥς ὅτ' αἰοῖδος

10 <Ἵμῆναον,>
ὁ Λέσβιος ἀλλοδάποισιν,
<Ἵμῆναον·>

ὥσπερ ἐπιλαμβανομένη ἑαυτῆς ὅτι ἀδυνάτῃ ἐχρήσατο ὑπερβολῇ καὶ ὅτι οὐδεὶς τῷ Ἄρῃ ἴσος ἐστὶ.

149⁴

Ibid. 141 χαριεντίζεται δέ ποτε (ἢ Σαπφῷ) καὶ ἐξ ἀναφορᾶς, ὡς ἐπὶ τοῦ Ἑσπέρου

Ἑσπερε πάντα φέρων,⁵ ὅσα φαίνουσις ἐσκέδασ' αὖτως,

¹ 9-11 placed here from Demetr. *El.* 146 ἐκ δὲ παραβολῆς καὶ ἐπὶ τοῦ ἐξέχοντος ἄνδρος ἢ Σ φησι Περρ. κ τ λ. ἐνταῦθα γὰρ χάριν ἐποίησεν ἡ παραβολὴ μᾶλλον ἢ μέγεθος Bent -E.
² (1-8) cf Heph 132 where read μεθυμνικόν ³ so Hfm. : mss γ ἔρχεται (εἰσέρχεται) ἴσ. Ἄ ⁴ so arranged by Wil.

⁵ mss also φέρεις

SAPPHO

148

Demetrius *On Style*: And there is a charm peculiarly Sapphic in metabole or change, when having said something she turns round and, as it were, changes her mind, for instance:

Up with the rafters high,
*Ho for the wedding!*¹
 Raise them high, ye joiners,
Ho for the wedding!
 The bridegroom's as tall as Ares,
Ho for the wedding!
 Far taller than a tall man,
Ho for the wedding!
 Towering as the Lesbian poet
Ho for the wedding!
 Over the poets of other lands,
Ho for the wedding!

as it were interrupting herself because she has used an impossible hyperbole, no one really being as tall as Ares

149²

The Same: Sometimes, too, Sappho derives charm from anaphora or repetition, as in this passage, of the Evening Star.

Evening Star that bringest back all that lightsome
 Dawn hath scattered afar, thou bringest the sheep,

¹ the refrain, omitted by Dem., occurs in Heph., who quotes ll 1-5 to illustrate the 'intervening' refrain: ll. 9-11 from Dem. *Et* 146 'by comparison, moreover, S. says of the very tall man "Towering, etc."; for the comparison there conveys charm rather than a sense of size' ² cf. *EM Vet* 129, *E.M.* 174. 43, *E.G.* 212 43, 446 3, Sch. Eur. *Or.* 1260, Cram. *A.O.* 2 444 17

LYRA GRAECA

φέρεις ὄιν,
φέρεις αἶγα, φέρεις ἀπὺ Fὸν μάτερι παῖδα.¹

καὶ γὰρ ἐνταῦθα ἡ χάρις ἐστὶν ἐκ τῆς λέξεως τῆς φέρεις ἐπὶ τὸ αὐτὸ ἀναφερομένης

150

Sch Hermog. π ἰδεῶν 1 1 *Rhet Gr* (7 883 Walz) αἱ μὲν γὰρ τῶν ἰδεῶν μονοειδεῖς ἔχουσι τὰς ἐννοίας, ὥς ἡ καθαρότης, αἱ δὲ καὶ μέχρι τριῶν καὶ τεττάρων προέρχονται τρόπων, ὥς ἡ σεμνότης καὶ εἴ τινας ἕτεροι ταύτη ὅμοιοι, ὥς αἱ ἱστορικαὶ καὶ γὰρ αὗται διὰ τὸν χρόνον πλησιάζουσι ταῖς μυθικαῖς, ὥς καὶ Θεουκυδίδης φησὶ καὶ ὅσαι τὰ ταῖς αἰσθήσεσιν ἡδέα ἐκφράζουσιν, ὄψει, ἀκοῇ, ὁσφρήσει, γούσει, ἀφῇ, ὥς Ὅμηρος (*Il.* 8 377-8) καὶ Σαπφώ (4) καὶ

οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρῳ ἐπ' ὕσδῳ
ἄκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μαλοδρόπῃες,
οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπί-
κεσθαι

καὶ Θεόκριτος (8. 78) καὶ (3 54)

151

Demetr *Eloc* 106 τὸ δὲ ἐπιφώνημα καλούμενον ὀρίζοιτο μὲν ἂν τις λέξιν ἐπικοσμοῦσαν ἔστι δὲ τὸ μεγαλοπρεπέστατον ἐν τοῖς λόγοις τῆς γὰρ λέξεως ἡ μὲν ὑπηρετεῖ, ἡ δὲ ἐπικοσμεῖ ὑπηρετεῖ μὲν ἡ τοιάδε οἶαν . . καταστείβοισι ἐπικοσμεῖ δὲ τὸ ἐπιφερόμενον τὸ χάμαι ἔπηνεγκται τοῦτο τοῖς προλελεγμένοις ² ὁσμός σαφῶς καὶ ἄλλος καὶ καθόλου τὸ ἐπιφώνημα τοῖς τῶν πλουσίων ἔοικεν ἐπιδείγμασιν, γείσοις λέγω καὶ τριγλύφοις καὶ πορφύραις πλατείαις οἶον γάρ τι καὶ αὐτὸ τοῦ ἐν λόγοις πλούτου σημεῖόν ἐστιν

¹ ἀπὺ Fὸν E (or print FFὸν?) of Theocri 12. 33, *Ad* 4, Hom ἀπὸ ἔθεν, ἀπὸ ἔο, πόσει φ, and for metre Alc 112 B mss ἄποιον (Dem om) ² Finckh mss προενηνεγ.

¹ the sequel was prob. 'Even so to-night bring thou home
286

SAPPHO

thou bringest the goat, thou bringest her child home
to the mother,¹

here the charm lies in the repetition of the word 'bringest'

150

Scholiast on Hermogenes *Kinds of Style*: For some kinds of style express but one sort of idea, for instance the pure or simple kind, others two, three, or even four, for instance the noble and those which resemble it, such as the kinds used by historians—which, indeed, as Thucydides says, approximate to those employed by mythographers because they are concerned with chronology—, or such as give pleasure to the senses, sight, hearing, smell, taste, touch, as Homer. (*Iliad* 347 f); or Sappho: (4), and:

Like the pippin blushing high
On the tree-top beneath the sky,
Where the pickers forgot it—nay,
Could not reach it so far away;²

or Theocritus: (8. 78) and (3. 54)

151

Demetrius *On Style*: The so-called epiphoneme may be defined as a phrase which adds adornment, and it is supreme as an elevator of style. It should be remembered that a phrase either aids the sense or adorns it. For instance, the sense is aided by such a phrase as 'Like the hyacinth' etc while it is adorned by the words which follow, 'and it still blooms' etc. The addition thus made to the foregoing sentence is clearly an adornment or embellishment . . . In general the epiphoneme is like the shows or displays of the rich, such as the cornices and triglyphs of their houses and the purple borders of their robes. For it is essentially a mark of wealth in words.

the bride to the bridegroom' ² of Sch Theocr 11 39:
see also Long *Past* 3 33. descriptive of the bride, cf
Himer 1 16

LYRA GRAECA

οἶαν τὰν ὑάκινθον ἐν ὄρρεσι ποίμενες ἄνδρες
 πόσσι καταστείβοισι, χάμαι δ' ἔτι πορφύρα
 ἄνθη.¹

152

Cram. *A O* 1 71. 19 αἰεί . . . δ' Αἰολεὺς τριχῶς <ἀτ>

αἰπάρθενος ἔσσομαι.²

καὶ αἰεὶ καὶ αἰέν.

153

Ibid. l. 190 19 ἦσι·

Δώσομεν, ἦσι πάτηρ,³

φῆσιν ἡ Σαπφώ, ἡτί δὲ λέγει Ἀλκμὰν ἀντὶ τοῦ ἦσι.

154

Heph 45 [π δακτυλικῶ] τὸ δὲ τετράμετρον (Αἰολικὸν κατα-
 ληκτικόν)

Θυρώρω πόδες ἐπτορόγυιοι,
 τὰ δὲ σάμβαλα πεμπεβόηα
 πέσσυγγοι δὲ δέκοι ἐξεπόνασαν.⁴
 κὼ πάτηρ τὰ μὲν ἄλλα μέτερρος
 ὑπὲρ δ' εὐγενίας βίον ἀμφισ-
 βάτεις τῷ Κέκροπι ζατέλεσεν.⁴

¹ *E*, cf Long *Past* 4 8 ἄνθη vb for ā bef ᾶ cf κλέα
 ἀνδρῶν *Il* 9 189 mss χ δέ τε (so apparently Demetr)
 πορφυρον ἄνθος ² for the compound cf. Cram. *A.P* 3 321,
 Hdn *Epin* 184 Boiss. ³ mss ἦσι δώσομεν ἡ π ⁴ ll 4-6

SAPPHO

Like the hyacinth which the shepherd tramples underfoot on the mountain, and it still blooms purple on the ground.¹

152

Cramer *Inedita* (Oxford) · ἀεί 'ever' and in Aeolic it has three forms—ἀί, for instance.

I shall be ever-maiden;

αίεί, and αίέν

153

Ibid ἦσι 'quoth':

'We will give,' quoth the father,

says Sappho, and Alcman uses ἦτί for ἦσί.

154

Hephaestion *Handbook of Metre* [on dactylics]: The Aeolic catalectic tetrameter.

The doorkeeper's feet are seven fathoms long, and his sandals five hides to the pair—it took ten shoemakers to make them, [and his father lived in other ways an honest life, but claimed to be better born than Cecrops himself.]²

¹ Demetrius perh read δέ τε 'and,' Longus δ' ἔτι 'and still' ² see p 291

E e g, see p 290 μέτερος *EM*. 587 12, ἀμφισβάταις (partep) *Hfm* 282. cf. *Luc Tim* 23 ἐυγενέστερον τοῦ Κέκροπος ἢ Κόδρου ^a one ms δεκῶξεν., which would be a way of writing this; cf. *Alc* 91

LYRA GRAECA

Demetr. *Elloc* 167 (cf Sa 165): ἄλλως δὲ σκώπτει (ἢ Σαπφώ) τὸν ἄγροικον νυμφίον καὶ τὸν θυρωρὸν τὸν ἐν τοῖς γάμοις εὐτελέστατα καὶ ἐν τοῖς πέξοις ὀνόμασι μᾶλλον ἢ ἐν ποιητικοῖς ὥστε αὐτῆς μᾶλλον ἐστὶ τὰ ποιήματα ταῦτα διαλέγεσθαι ἢ ἄδειν, οὐδ' ἂν ἀρμόσαι πρὸς τὸν χορὸν ἢ πρὸς τὴν λύραν, εἰ μὴ τις εἴη χόρος διαλεκτικός

Synes. *Ep.* 3 158 d ὁ δὲ ἀδικούμενος Ἀρμόνιος ἐστὶν ὁ τοῦ θυρωροῦ πατήρ, ὡς ἂν εἴποι Σαπφώ τὰ μὲν ἄλλα σῶφρων καὶ μέτριος ἐν τῷ καθ' ἑαυτὸν βίῳ γενόμενος, ἀλλ' ὑπὲρ εὐγενείας ἀμφισβητῶν τῷ Κέκροπι διετέλεσεν

155, 156

Heph 107 [π ἄσυναρτήτων] καὶ τὸ ἐκ χοριαμβικῶν ἐφθημι μερῶν τῶν εἰς τὴν ἱαμβικὴν κατάκλειδα ἢ αὐτὴ ποιήτρια (Σαπφώ)

Ὀλβιε γάμβρε, σοὶ μὲν δὴ γάμος, ὥς ἄρ' αὖ
ἐκτετέλεστ', ἔχεις δὲ πάρθενον, ἂν ἄραο·

κάσθ' ὅπου¹ συνῆψε τὴν λέξιν·

μελλίχλιος² δ' ἐπ' ἱμμέρτῳ κέχυται προσώπῳ . . .

157

Him. *Or* 1 φέρε οὖν εἴσω τοῦ θαλάμου παραγαγόντες αὐτὸν (τὸν λόγον) ἐντυχεῖν τῷ κάλλει τῆς νύμφης πείσομεν ὦ καλὴ ὦ χαρίεσσα· πρέπει γάρ σοι τὰ τῆς Λεσβίας ἐγκώμια σοὶ μὲν γὰρ βοδόσφυροι χάριτες χρυσοῖ τ' Ἀφροδίτῃ συμπαίζουσιν, ὦρα δὲ λειμῶνας βρύουσι κ τ λ.

¹ Thiemann: mss καὶ ὁ ποῦς or om.—λέξιν
mss μελλίχροος, μελίχρος, -χρως, -χρονος

² Herm:

¹ prob only Sappho's fun, mocking the bridegroom was part of the ceremony ² the halting effect of the metre is

SAPPHO

Demetrius On Style: Very different is the style in which she (Sappho) mocks the boorish¹ bridegroom and the keeper of the wedding-door. It is quite commonplace, and the words are better suited to prose than to poetry. Indeed these poems of hers can be better spoken than sung, and would not be fitting for the dance or the lyre, unless for a sort of speaking-dance²

Synesius Letters The name which is wronged by the ill-behaviour (of a certain bride at her uncle's funeral) is that of Haimonius, Master Doorkeeper's father, who, as Sappho would say, in other respects lived a decent and honest life, but claimed to be better born than Cecrops himself.

155, 156

Hephaestion Handbook of Metre [on 'unconnectable' metres] And the same poetess (Sappho) uses the choriambic of three feet and a half with the iambic close:

Happy bridegroom, the marriage is accomplished
as you prayed it should be, and the maiden you
prayed for is yours;

and in some places she lets a word overlap into the second
part of the line

and soft and gentle is shed over her delightful
face. . . .³

157

Himerius Epithalamy of Severus Come then, let us take this discourse of ours into the chamber and introduce it to the beauty of the bride 'O beauteous one, etc (for thou deservest the praise of the Lesbian poetess), thine it is, etc'⁴

due to the licence regularly allowed in the 1st foot (cf Heph. 44): according to the Scholiast Thyrōrus ('Doorkeeper') was the name of a brother of the deceased (who was son of Syn's friend H and uncle of the bride)³ probably from the same poem; the subject of the verb is probably 'love'
⁴ metre Catull. 61

LYRA GRAECA

e. g. ὦ κάλ', ὦ χαρίεσσα, σοὶ
 αἱ βροδόσφυροι Χάριτες
 χρύσια τ' Ἀφρόδιτα
 συμπαίζοισι¹

158

Choric ap. Graux *Teales Grecs* 97 ἐγὼ οὖν τὴν νύμφην, ἵνα
 σοι πάλιν χαρίσωμαι, Σαπφικῇ μελωδίᾳ κοσμήσω·

. . . σοὶ χάριεν μὲν εἶδος
 κῶππατα μελλιχόχροα
 <νύμφ', > ἔρος δὲ <τέφ> κάλῳ
 περκέχυται προσώπῳ,
 5 καί σε τέτικεν ἐξόχως
 Ἀφρόδιτα — υ υ —²

159

Apoll. *Comi* 223 25 ἐξῆς ῥητέον περὶ τῶν διαφορητικῶν
 ἄρα οὗτος κατὰ πᾶσαν διάλεκτον ὑπεσταλμένης τῆς κοινῆς καὶ
 Ἀττικῆς ἡρα λέγεται·

ἦρ' ἔτι παρθενίας ἐπιβάλλομαι,³
 Σαπφώ·

160

Heph. 27 [π ἀποθέσεως μέτρων] καταληκτικὰ δὲ (καλεῖται
 μέτρα), ὅσα μεμειωμένον ἔχει τὸν τελευταῖον πόδα, οἷον ἐπὶ
 ἱαμβικοῦ

χαῖροι τ' ἄ νύμφᾶ, χαιρέτω τ' ὁ γάμβρος·⁴
 ἐνταῦθα γὰρ ἡ βρος τελευταία συλλαβὴ ἀντὶ ὅλου ποδὸς ἱαμβικοῦ
 κεῖται.

¹ E. e g ² E: οἱ μελλιχόχροα? mss καὶ ὕμματα μελιχρὰ,
 περικέχ, and καὶ σε τετίμηκεν ἔ ³ mss Ap παρθενίης, Dion.
 -ικὰς ⁴ E mss χαίροις ἀνύμφα (ἄν) χ δ'. Aeol. confused
 nom. and voc.

SAPPHO

e g. O beauteous one, O lovely one, thine it is
 | to sport with the rose-ankled Graces and
 | Aphrodite the golden . . .

158

Choricus *Epithalamy of Zachary* And so, to give you pleasure once again, I will adorn the bride with a Sapphic song:

Thy form, O bride, is all delight; thy eyes are of a gentle hue; thy fair face is overspread with love; Aphrodite hath done thee exceeding honour.

159¹

Apollonius *Conjunctions*: We must now take the conjunctions expressing hesitation *ἀπα* this conjunction takes the form *ἦπα* in every dialect except the Koine or Common, and Attic;

Can it be that I still long for my virginity?
 Sappho.

160

Hephaestion *Handbook* [on 'rests' in metre] And metres are called catalectic when their last foot is shortened, as in the iambic:

Farewell the bride, farewell the bridegroom !²
 where the last syllable stands instead of a whole iambus

¹ cf Sch Dion Thr *Gram. Gr.* 3 290 Schneid.
 'Hail to the bride,' etc.

LYRA GRAECA

161

Heph. 44 [π. δακτυλικού]· πεντάμετρα δὲ (Αἰολικά) καταληκτικὰ εἰς δισύλλαβον·

Τίψ σ', ὦ φίλε γάμβρε, κάλως ἐικάσδω;
ὄρπακι βραδίνῳ σε κάλιστ' ἐικάσδω.¹

162

Serv Verg *G.* 1 31 Generum vero pro maritum positum multi accipiunt iuxta Sappho, quae in libro quae inscribitur Ἐπιθαλάμια ait.

· · · · · χαῖρε, νύμφα,
χαῖρε, τίμιε γάμβρε, πόλλα.²

163

Dionys. *Compr* 25 τὸ συμπλεκόμενον τούτῳ πάλιν κῶλον ἐκ δυοῖν συνέστηκε μετρῶν 'μήτε μικρὸν ὀρῶντά τι καὶ φαῦλον ὁμάρτημα, ἐποίμῳς οὕτως ἐπὶ τούτῳ.' εἴ γε τοι <τὸ> Σαπφικόν τις ἐπιθαλάμιον τουτί

οὐ γὰρ ἦς ἑτέρα πάϊς, ὦ γάμβρε, τεαύτα.³

καὶ τοῦ κωμικοῦ τετραμέτρου λεγομένου δὲ Ἀριστοφανείου τουδί 'ὅτ' ἐγὼ τὰ δίκαια λέγων ἤνθουν καὶ σωφροσύνην 'νενόμιστο' τοὺς τε τελευταίους πόδας τρεῖς καὶ τὴν κατάληξιν, <ἀπόθесιν>⁴ ἐμβαλὼν, συνάφειε τοῦτον τὸν τρόπον 'οὐ γὰρ ἦν ἑτέρα πάϊς ὦ γάμβρε τοαύτα καὶ σωφροσύνην 'νενόμιστο' οὐδὲν διοίσει τοῦ 'μήτε μικρὸν . . . τούτῳ'

164

Demetr *Eloc* 140 αἱ δὲ ἀπὸ τῶν σχημάτων χάριτες δῆλαί εἰσι καὶ πλείσται παρὰ Σαπφοῖ οἶον ἐκ τῆς ἀναδιπλώσεως, ὅπου νύμφη πρὸς τὴν παρθενίαν φησί

¹ κάλιστ' B: mss μάλ ² metre cf. Heph. 62 ³ Blf.
-B from context: mss ο. γ ἑτέρα ἦν (οἱ γ νῦν) παῖς κ.τ.λ.
⁴ E

SAPPHO

161

Hephaestion *Handbook* [on dactylics]: And the Aeolic dactylic pentameter catalectic with a disyllable.

To what, dear bridegroom, may I well liken thee?
To a slender sapling do I best liken thee.

162

Servius on Vergil: Many commentators hold that *son-in-law* is here used for *husband*, as it is by Sappho, who in the Book entitled *Epythalamies* says.

Farewell, bidde, and farewell, honoured bridegroom!¹

163

Dionysius *On Literary Composition* [on Demosthenes *Against Aristocrates* 1] The clause which follows this consists of two metres put together: 'μήτε μικρὸν ὀρῶντά τι καὶ φαῦλον ἀμάρτημ' ἐτοίμως οὕτως ἐπὶ τούτῳ.' Now if we take this line of a wedding-song of Sappho's:

For never, bridegroom, was there another maiden
such as this;

and after inserting a 'rest' join it with the last three feet and the incomplete final foot of the comic tetrameter—known as the Aristophanean—in the following way: οὐ γὰρ ἦν ἄτέρα πάϊς ὃ γάμβρε τοαῦτα [rest] καὶ σωφροσύνη 'νερόμιστο, we shall find the resulting metre the same as that of 'μήτε μικρὸν' κ.τ.λ.

164

Demetrius *On Style*: The charm which comes from the use of figures of speech is obvious and manifold in Sappho; for instance, from repetition, where a bride says to her virginity:

¹ γαμβρός 'one connected by marriage' is used by some Greek poets to mean bridegroom.

LYRA GRAECA

Παρθενία, παρθενία, ποῖ με λίποισ' ἀποίχῃ,¹
 ἡ δὲ ἀποκρίνεται πρὸς αὐτὴν τῷ αὐτῷ σχήματι
 Οὐκέτι, νύμφα, προτὶ σ' ἴξω, προτὶ σ' οὐκέτ'
 ἴξω.²

πλείων γὰρ χάρις ἐμφαίνεται ἢ εἴπερ ἅπαξ ἐλέχθη καὶ ἄνευ τοῦ σχήματος. καίτοι ἡ ἀναδίπλωσις πρὸς δεινότητος μᾶλλον δοκεῖ εὐρησθαι, ἡ δὲ καὶ τοῖς δεινotáτοις καταχρῆται ἐπιχαρίτως³

165

Demetr. *Eloc* 166 διδὼ καὶ ἡ Σαπφὼ περὶ μὲν κάλλους ἄδουσα καλλιεπὴς ἐστὶ καὶ ἡδεῖα, καὶ περὶ ἐρώτων δὲ καὶ ἔαρος καὶ περὶ ἀλκυόνος, καὶ ἅπαν καλὸν ὄνομα ἐνύφανται αὐτῆς τῇ ποιήσει, τὰ δὲ καὶ αὐτῇ εἰργάσατο.

166

Strab 13 615 Κάναι δὲ πολίχνην Λοκρῶν τῶν ἐκ Κύνου, κατὰ τὰ ἔκτρα τῆς Λέσβου τὰ νοτιώτατα, κείμενον ἐν τῇ Καναίᾳ αὐτῇ δὲ μέχρι τῶν Ἀργινουσῶν διήκει καὶ τῆς ὑπερκειμένης ἄκρας, ἣν Αἰγὰ τινες ὀνομάζουσιν ὁμωνύμως τῷ ζῳῳ δεῖ δὲ μακρῶς τὴν δευτέραν συλλαβὴν ἐκφέρειν Αἰγάν ὥς ἀκτάν καὶ ἀρχάν οὕτω καὶ τὸ ὄρος ὅλον ὠνομάζετο, ὃ νῦν Κάνην καὶ Κάνας λέγουσιν . . . ὕστερον δὲ αὐτὸ τὸ ἀκρωτήριον Αἰγὰ κεκλησθαι <δοκεῖ>,⁴ ὥς Σαπφὼ φησι, τὸ δὲ λοιπὸν Κάνη καὶ Κάναι.

167

Sch Ap Rh 4 57 [οὐκ ἔρ' ἐγὼ μούνη μετὰ Λάτμιον ἄντρον ἀλύσκω] περὶ δὲ τοῦ τῆς Σελήνης ἔρωτος ἱστοροῦσι Σαπφὼ καὶ Νίκανδρος ἐν δευτέρῳ Εὐρώπης λέγεται δὲ κατέρχεσθαι ἐς τοῦτο τὸ ἄντρον τὴν Σελήνην πρὸς Ἐνδυμίωνα

¹ Blf mss λιποῦσα οἴχῃ ² so Seid -B (cf Alc 156 9) · mss οὐκ ἔτι ἴξω πρὸς σέ, ο. ἐ. ἡ ³ Finckh · mss ἐπὶ χάριτος
⁴ Mein

SAPPHO

Maidenhead, maidenhead, whither away?

and it replies in the same figure :

Where I must stay, bide, where I must stay.

For there is more charm in it put thus than if the figure were not employed and it were said but once. Now repetition would seem to have been invented more with a view to an effect of energy or force,¹ but Sappho employs even what is most forceful in a charming way

165

Demetrius *On Style* : And that is why when Sappho sings of beauty her words are full of beauty and sweetness, and the same when she sings of love and springtime and the halcyon, and the pattern of her poetry is inwoven with every beautiful word there is, some of them made by herself.

166²

Strabo *Geography* : Canae is a little town of the Locrians of Cynus opposite the southernmost Cape of Lesbos, situated in Canaea, a district which extends as far as the islands of Arginusae and the cape which lies near them. This cape is called by some writers Aiga 'the goat,' after the animal; but the second syllable ought rather to be made long, Aigā, like ἀκρά and ἀρχά; for that is the name of the whole mountain which is now called Cane or Canae; . . . later the actual promontory seems to have been known as Aigā, as Sappho gives it, and eventually as Cane or Canae.

167

Scholast on Apollonius of Rhodes *Argonautica* ['So I am not the only visitant of the Latmian cave']. The love of the Moon-goddess is told of by Sappho, and by Nicander in the 2nd Book of the *Europa*, and it is said that the Moon comes down to Endymion in this cave

¹ cf. Rhys Roberts *ad loc.* • ² cf. Steph Byz αἰγά

LYRA GRAECA

168

Gell. 20. 7 [de Niobae liberis] · Nam Homerus pueros puellasque eius bis senos dicit fuisse, Euripides bis septenos, Sappho bis novenos, Bacchylides et Pindarus bis denos.

169

Serv. Verg. *Aen.* 6. 21 ['septena quot annis | corpora natorum'] quidam septem pueros et septem puellas accipi volunt, quod et Plato dicit in Phaedone et Sappho in Lyricis . . . quos liberavit Theseus.

170

Id *Ecl.* 6. 42 ['furtumque Promethei']: Prometheus . . . post factos a se homines dicitur auxilio Minervae caelum ascendisse et adhibita facula ad rotam solis ignem furatus, quem hominibus indicavit. ob quam causam irati dii duo mala immiserunt terris, febres¹ et morbos, sicut et Sappho et Hesiodus memorant.

171

Philostr. *Ep.* 51 ἡ Σαπφὼ τοῦ ῥόδου ἐρᾷ καὶ στεφανοῖ αὐτὸ ἀεί τινι ἐγκωμῶν, τὰς καλὰς τῶν παρθένων ἐκείνῳ ὁμοιοῦσα, ὁμοιοὶ δὲ αὐτὸ καὶ τοῖς τῶν Χαρίτων πῆχουσιν ἐπειδὴν ἀποδύσονται² σφῶν τὰς ὠλένας

172

Himer *Or.* 13 7 τὰ δὲ σὰ νῦν δέον καὶ αὐτῷ τῷ Μουσαγέτῃ εἰκάζεσθαι, οἷον αὐτὸν καὶ Σαπφῶ καὶ Πίνδαρος ἐν αἰδῇ κόμῃ τε χρυσῇ καὶ λύρᾳ³ κοσμήσαντες κύκνοις ἐποχοῦν εἰς Ἑλικῶνα πέμπουσιν, Μούσαις Χάρισι τε ὁμοῦ συγχορεύσονται,⁴ ἢ οἷον τὴν Βακχεϊάτην (οὕτω γὰρ αὐτὸν ἡ λύρα καλεῖ, τὴν Διόνυσον λέγουσα) ἦρος ἄρτι τὸ πρῶτον ἐκλάμπαντος, ἀνθεσὶ τ' εἰαρινόισι⁵ καὶ κίσσου κορύμβοις Μούσαις κατοχῇ ποιηταὶ στέψαντες, νῦν μὲν ἐπ' ἄκρας κορυφὰς Καυκάσου καὶ Αὐδίας τέμνῃ, νῦν δ' ἐπὶ Παρνάσου σκοπέλους καὶ Δελφίδα πέτραι ἀγοῦσι .

¹ corrupt · *B* sugg *feminas* if *duo* is right the Hesiod citation which follows (*Op.* 100-1) is inadequate, perh. a gloss

² mss *σῶν* ³ Herw. mss *λύραις* ⁴ mss *συγχορεύσαντα*

⁵ mss *ἡρίνοισι*

SAPPHO

168

Gellius *Attic Nights* [on Niobe's children]: For Homer says that she had six of either sex, Euripides seven, Sappho nine, and Bacchylides and Pindar ten.¹

169

Servius on Vergil *Aeneid* ['seven of their children every year']: Some commentators take this to mean that seven boys and seven girls, as Plato says in the *Phaedo* and Sappho in her *Lyric Poems* . . . , were set free by Theseus.

170

Id. *Eclogues* ['and the theft of Prometheus']: Prometheus . . . after he had created man, is said to have ascended with Minerva's help into heaven, and there lighting a torch at the wheel of the Sun, to have stolen fire and revealed it to man. Angered at the theft, the Gods sent two ills upon earth, fever² and disease, as we are told by Sappho and Hesiod.

171

Philostratus *Letters*: Sappho loves the rose, and always crowns it with a meed of praise, likening beautiful maidens to it, and she compares it to the bared fore-arms of the Graces.

172

Himerius *Orationes*: Your case is now to be likened to the choir leader of the Muses himself, such as he is when both Sappho and Pindar send him in a poem, adorned with golden hair and with a lyre and drawn by swans, to dance with the Muses and Graces on Mount Helicon; or such again as is the Great Reveller—as the lyre calls Dionysus—when the Muse-inspired poets lead him in the first dawn of Spring, crowned 'with Springtime blossoms' and ivy-clusters, now to the topmost heights of Caucasus and the valleys of Lydia, now to the crags of Parnassus and the Rock of Delphi . . .³

¹ Sappho probably in 140

² B suggests *woman*

³ some of H.'s phrases are borrowed, e. g. 'springtime blossoms' from *Il* 2 89

LYRA GRAECA

173

Phot (Reitz) p 57

ἄκακος·

ὁ κακοῦ μὴ πεπειράμενος, οὐχ ὁ χρηστοθήτης οὕτω Σαπφώ.

174

Et Mag 77. 1 ἀμαμαξύς ἡ ἀναδενδράς . . . Σαπφώ διὰ τοῦ δ

ἀμαμάξυδες

λέγει.

175

Orion 3. 12

ἀμάρα·

. . . παρὰ τὸ τῇ ἄμῃ¹ αἵρεσθαι καὶ ὀρύττεσθαι οὕτως ἐν ὑπομνήματι Σαπφoῦς.

176

Apoll Adv 182. 22 ὃν τρόπον καὶ ἐπ' ὀνομάτων μεταπλασμοὶ γίνονται, καθάπερ τὸ ἐρυσάρματες, τὸ λῖτα, τὸ παρὰ Σαπφoῖ

αὔα²

Et Mag 174 38 αὔω· εἴρηται παρὰ τὸ αὔα Αἰολικῶς τὸ ἡμέραν³ [τὴν γὰρ ἡώ οἱ Αἰολεῖς αὔαν φασί]⁴

¹ mss *E M.* and *E. Guid.*, which add ἄμῃ δέ ἐστιν ἐργαλεῖον οἰκοδομικόν or the like mss *Oi.* ἄμεν ² mss *Ap.* αὔα ³ *E* mss π τὴν αὔαν *A* τὴν ἡμέραν ⁴ τὴν γὰρ κ τ λ incorrect, probably a gloss, the nom was αὔω with metaplastic acc αὔα cf. Hom. ἡὼ δῖαν (= αῖφoα)

SAPPHO

173

Photius *Lexicon*: ἄκακος :

ingenuous

‘without experience in evil,’ not ‘good-natured.’ So Sappho.

174¹

Etymologicum Magnum: ἀμαμαξύς : . . .

the tree-climber vines ;

Sappho uses the form with *d* in the plural.

175

Orion *Etymologicum*: ἀμάρα,

conduit,

from its being raised (*αἰρεσθαι*) or thrown up by means of a spade (*ἄμη*). So the *Notes on Sappho* ²

176

Apollonius *Adverbs*: The way in which metaplasms are found in nouns, for instance ἐρυσάρματα ‘drawing chariots,’ λίτα ‘linen cloth,’ and Sappho’s ἀῖα,

dawn

Etymologicum Magnum: The Aeolic for ἡμέραν ‘day’ is αῖα, [for the Aeolic writers use αῖα for ἡώ ‘dawn’]

¹ cf. Choer 1 357, Suid ἀμάμυξις, ἀναθενδράδα
Chamaeleon’s tract *On Sappho* Ath. 13 599 c

² prob

LYRA GRAECA

177

Et Maj 174 42 αὖως ἡ ἡώς, τουτέστιν ἡ ἡμέρα οὕτω,
λέγεται παρὰ τοῖς Αἰολεῦσι Σαπφώ

Πότνι' αὖως . .

178

Ath 4 182 e [π μάγαδιν] Εὐφοριῶν δὲ ὁ ἐποποιὸς ἐν τῇ
Περὶ Ἰσθμίων 'οἱ νῦν' φησιν 'καλούμενοι ναβλισταὶ καὶ πανδου-
ρισταὶ καὶ σαμβυκισταὶ καὶ νῦν μὲν οὐδενὶ χρῶνται ὀργάνῳ.' τὸν γὰρ
βάρωμον καὶ βάρβιτον, ὡν Σαπφώ καὶ Ἀνακρέων μνημονεύουσι, καὶ
τὴν μάγαδιν καὶ τὰ τρίγωνα καὶ τὰς σαμβύκας ἀρχαῖα εἶναι.

179

Poll 7 49.

βεῦδος,

ὡς Σαπφώ, κιμβερικόν, ἔστι δὲ τὸ κιμβερικὸν διαφανὲς τις
χιτωνίσκος.

180

Phryn Bek An. 1. 34 2 Σαπφὼ δὲ

γρύταν

καλεῖ τὴν μύρον καὶ γυναικείων τινῶν θήλην ¹

181

Hesych ἕκτορες πάσσαλοι ἐν ῥυμφί, Σαπφὼ δὲ τὸν Δία,
Λεωνίδης τὸν κρολύφαντον

182

Cram A O. 4 325 28 καὶ ἀνώπαλιν παρὰ τοῖς Αἰολεῦσιν
ἀντὶ τοῦ δ ζ παραλαμβάνεται, ὡς ὕταν τὸ διάβατον ἢ Σαπφώ

ζάβατον

λέγη.

¹ mss γρύτην

SAPPHO

177

Etymologicum Magnum αῶς, 'dawn,' that is 'day'; this form was used in Aeolic; compare Sappho:

The queenly Dawn . . .

178

Athenaeus *Doctors at Dinner* [on the word *magadis*]: the epic writer Euphoriion, in his book *The Isthmian Festival*, says that those who are now called players of the *nabla* or the *pandoura* or the *sambūca* are not players of new instruments. For the *barōmos* and *barbitos* mentioned by Sappho and Anacreon, and the *magadis*, *tingōnon*, and *sambūca*, are all ancient.¹

179

Pollux *Vocabulary*: Sappho's word *beudos*,

shift,

is equivalent to *κιμβερικόν*, which is a transparent vest.

180

Phrynichus *Introduction to Learning*: Sappho calls by the name of *grutē*,

hutch,

the chest in which unguents and women's articles are kept.

181

Hesychius *Glossary*: ἑκροπες 'holders,' the pegs on a carriage-pole; but Sappho calls Zeus 'the Holder,' and Leonidas uses 'holder' to mean a hair-net

182

Cramer *Inedita* (Oxford): And conversely the Aeolic writers use ζ for δ, as when Sappho says ζάβατον for δίδατον,

fordable

¹ cf. Ath. 14. 636 c (βάρβιτος ἢ βάρμος, sic), *E.M.* 188 21

LYRA GRAECA

183

Sch *Il.* 14 241 [ἐπισχοίης] τῷ δὲ χαρακτῆρι γενόμενον ὅμοιον
τῷ ἰοίην καὶ

ἀγαγοίην

παρὰ Σαπφοῖ . . . εἰκότως ἐβαρυτονήθη τὸ ἐπισχοίης.

184

Choer *Gram. Gr.* 4 1. 270 Lentz [π τῶν εἰς υν ληγόντων]
. . . κίνδυν, κίνδυνος, κίνδυνα οὕτως δὲ ἔφη Σαπφῶ τὸ κίνδυνος
ὁ γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τὸ κίνδυνι.¹

185

Joh Alex. *Gram. Gr.* 4 30 Dind ἡ ὀξεῖα ἥ ἐν τέλει τίθεται
ἢ πρὸ μιᾶς τοῦ τέλους ἢ πρὸ δύο, πρὸ τριῶν δ' οὐκέτι τὸ γὰρ

Μήδεια

παρὰ Σαπφοῖ πεπονθὸς παραιτούμεθα, ὅτι τὴν εἰ δίφθογγον διείλεν

186

Cram *A.O.* 1. 278 17 καὶ ἡ γενικὴ τῶν πληθυντικῶν
Μωσάων παρὰ Δάκωσι, παρὰ δὲ Σαπφοῖ

Μοισάων

187

Phryn 273 (361 Ruth)

νίτρον*

τοῦτο Αἰολεὺς μὲν ἂν εἴποι, ὥσπερ οὖν καὶ ἡ Σαπφώ, διὰ τοῦ ν,
Ἀθηναῖος δὲ διὰ τοῦ λ λίτρον.

¹ *E* mss κ κ. κ ὡς καὶ Σ ἔφη τὸν κίνδυνα (οἱ κίνδυν κίνδυνος
οὕτως δὲ ἔφη Σ τὸν κίνδυνον) . . . τῷ κίνδυνι

SAPPHO

183

Scholast on the *Iliad* [ἐπισχοίης πόδας 'mightest set thy feet upon']: Resembling in type the forms *ἰοίην* 'I might go' and *ἀγαγοίην*,

I might lead,

in Sappho . . ., the word ἐπισχοίης was rightly accented paroxytone.

184

Choeroboscus *On the Canons of Theodosius* [on nouns in -υν]. *κίνδυν* 'danger,' genitive *κίνδυνος*, accusative *κίνδυνα*; Sappho thus declined the noun *κίνδυνος*; Alcaeus used the dative *κίνδυνι*.

185

John of Alexandria. The acute accent falls on the last syllable or on the penultimate or on the antepenultimate, but not further back; for I do not count the form *Μήδεια*,

Medea,

which is found in Sappho, because she has separated the vowels of the diphthong *ei*.

186

Cramer *Inedita* (Oxford): And the genitive plural of *Μοῦσα* is *Μωσάων* in Laconian, and *Μοισάων*,

of the Muses,

in Sappho.

187

Phrynichus *The Atticist*. *nitron*,

soda:

this word would be pronounced by an Aeolian, as Sappho writes it, with an *n*, but by an Athenian with an *l*.

LYRA GRAECA

188

Sch *Il.* 3. 219 [ἀϊδρεῖ]. . . ἀϊδρις ταύτης δὲ τῆς εὐθείας
ὀφείλει γενικῇ ἐκπίπτειν ἀϊδρεος, καὶ ἀϊδρεῖ οὐ γὰρ δὴ γε διὰ
τοῦ δ, οὐ γὰρ ἐστὶ παρώνυμον μακρᾷ παραληγόμενον, ἀλλ' ὡς τὸ
ἔχῃς, πόσις, ὕφῃς, οὕτως ὀφείλει κλίνεσθαι ὥστε ἐκ τοῦ ἐναντίου
ἀμάρτημα τὸ παρὰ τῇ Σαπφοῖ τὸ

πολυίδριδι,

εἰ μὴ ἔρα ὁμοίως τοῖς Ἀπτικοῖς ἐκλήθη ὁ γὰρ Σοφοκλῆς Ἰδριδα ἔφη
τὴν αἰτιατικὴν, ὅ τε Φρύνιχος τὴν εὐθείαν Ἰδριδες

189

Sch Theocr 2 88 [καί μεν χρῶς μὲν ὅμοιος ἐγένετο πολλάκι
θάψω] χλωρὸς ἢ ξανθὸς θάψος δὲ ἐστὶν εἶδος ξύλου ὃ καλεῖται
σκυθάριον, ὡς φησι Σαπφώ τούτῳ δὲ τὰ ἔρια βάπτουσι· τινὲς τὸ
Σκυθικὸν ξύλον.

σκυθαρρον.¹

190

Orion 28 15 ὡς παρὰ Σαπφοῖ χελώνη χελύνη.

χέλυννα ²

191

Poll. 6 98 μεσόμφαλοι δὲ φιάλαι καὶ βαλανειόμφαλοι ³ τὸ
σχῆμα προσηγορίαν ἔχουσι, χρυσόμφαλοι δὲ τὴν ὕλην, ὡς αἱ
Σαπφοῦς χρυσαστράγαλοι.

e.g . . . χρυσαστράγαλοι φιάλαι . . .

¹ *E*; οοο not found in Lesbian poetry mss σκυθάριον
² cf. *Jr.* 80, Lachm Babr. 115 4 where mss χέλυννα, and
Cram *AO* 2 101 5 ³ cf Mein on Cratin *Δραπ* 9,
Ath 11. 501 d, Hesych; there was perh. confusion betw.
βαλανίομφ. 'acorn-bossed' and βαλανειόμφ. 'bath-stopper'

SAPPHO

188

Scholiast on *Iliad* [ἀἰδρεῖ 'unknowing, ignorant'] The genitive to the nominative αἰδρις ought to be ἀἰδρεος and the dative ἀἰδρεῖ; for it ought not to have a δ in it, since it is not a derivative with a long vowel in the penultimate syllable, but ought to be declined like ἔχῃς, πόσις, and ὄφῃς, and therefore the form πολυῖδριδι,

learned,

used by Sappho is wrong; unless indeed this was declined as it was in Attic, for Sophocles used the accusative ἰδριδα and Phrynichus the nominative plural ἰδριδες.

189¹

Scholiast on Theocritus ['my skin went often the colour of boxwood']: 'Green' or 'yellow'; θάψος is a kind of wood which is called, according to Sappho,

scytharium-wood;

it is used for dyeing; some call it Scythian-wood

190

Orion *Etymologicum*: . . as in Sappho χελύνη for χελώνη, tortoise or

lyre.

191

Pollux *Vocabulary*: Mid-bossed cups and bath-stopper cups get their names from their shape, but the gold-bossed from the substance of which they are made, like Sappho's

. . . gold-knuckle cups . . .²

¹ cf Phot θάψος and another schol. on this passage, who ascribe the term 'Scythian-wood' to S ² i e a gold cup with the bottom round like one end of a 'knuckle-bone' or die; cf. Ath 11. 502 b

ΑΛΚΑΙΟΥΤ

Βίος

Str. 13. 617 ἔχει δὲ ἡ Μυτιλήνη λίμενας δύο, ὧν ὁ νότιος κλειστός τριηρικὸς ναυσὶ πεντήκοντα, ὁ δὲ βόρειος μέγας καὶ βαθύς, χώματι σκεπαζόμενος· προκεῖται δ' ἀμφοῖν νησίον μέρος τῆς πόλεως ἔχον αὐτόθι συνοικούμενον· κατεσκευάσται δὲ τοῖς πᾶσι καλῶς. ἄνδρας δ' ἔσχεν ἐνδόξους τὸ παλαιὸν μὲν Πιπτακόν, ἕνα τῶν ἑπτα σοφῶν, καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδαν . . . ἐτυραννήθη δὲ ἡ πόλις κατὰ τοὺς χρόνους τούτους ὑπὸ πλειόνων διὰ τὰς διχοστασίας, καὶ τὰ Στασιωτικὰ καλούμενα τοῦ Ἀλκαίου ποιήματα περὶ τούτων ἐστίν· ἐν δὲ τοῖς τυράννοις καὶ ὁ Πιπτακὸς ἐγένετο. Ἀλκαῖος μὲν οὖν ὁμοίως ἐλοιδορεῖτο καὶ τούτῳ καὶ τοῖς ἄλλοις, Μυρσίλῳ καὶ Μελάγχρῳ καὶ τοῖς Κλεωνακτίδαις καὶ ἄλλοις τισίν, οὐδ' αὐτὸς καθαρεύων τῶν τοιούτων νεωτερισμῶν. Πιπτακὸς δὲ εἰς μὲν τὴν τῶν δυναστειῶν κατάλυσιν ἐχρήσατο τῇ μοναρχίᾳ καὶ αὐτός, καταλύσας δὲ ἀπέδωκε τὴν αὐτονομίαν τῇ πόλει.

Diog. Laert. 1. 74 [π. Πιπτακοῦ]· οὗτος μετὰ τῶν Ἀλκαίου γένομενος ἀδελφῶν Μελάγχρον καθεῖλε τὸν τῆς Λέσβου τύραννον· καὶ περὶ τῆς

¹ see on Sappho, p. 143 ² see also *fr* 121, 161 and *Arist Pol* 1311 b ³ of Mytilene according to *Suidas s. Pittacus*,

ALCAEUS

LIFE

Strabo *Geography*. Mytilene has two harbours, of which the southern is landlocked and affords anchorage for fifty triremes, and the northern spacious and deep and protected by a breakwater. Both are flanked by a small island upon which part of the city is built. This city is well equipped with every convenience. Among famous Mytileneans of more ancient times are Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Antimemidas¹. . . . In those days, as the result of dissensions, the city was ruled from time to time by tyrants, who form the theme of the *Political Songs*, as they are called, of Alcaeus. The aforesaid Pittacus, being one of their number, did not escape the abuse of Alcaeus any more than the rest, Myrsilus, Melanchrus, the Cleanactids and others, although the poet was not free himself of the imputation of playing the revolutionary, while Pittacus made use of the monarchy only as a means of overthrowing arbitrary power and gave the city back its self-government as soon as his object was achieved².

Diogenes Laertius *Lives of the Philosophers* [on Pittacus]: This man was associated with the brothers of Alcaeus in the overthrow of Melanchrus despot of Lesbos.³ In the war between Mytilene and

who gives the date as Ol. 42 (B.C. 612-609); A. himself was too young, cf. *fr.* 75

LYRA GRAECA

Ἀχιλλεΐτιδος χώρας μαχομένων Ἀθηναίων καὶ Μυτιληναίων ἐστρατήγει μὲν αὐτός, Ἀθηναίων δὲ Φρύων παγκρατιαστής Ὀλυμπιονίκης. συνέθετο δὴ μονομαχῆσαι πρὸς αὐτόν· καὶ δίκτυον ἔχων ὑπὸ τὴν ἀσπίδα, λαθραίως περιέβαλε τὸν Φρύωνα καὶ κτείνας ἀνέσώσατο τὸ χωρίον. ὕστερον μέντοι φησὶν Ἀπολλόδωρος ἐν τοῖς Χρόνικοις διαδικασθῆναι τοὺς Ἀθηναίους περὶ τοῦ χωρίου πρὸς τοὺς Μυτιληναίους, ἀκούοντος τῆς δίκης Περιάνδρου, ὃν καὶ τοῖς Ἀθηναίοις προσκρῖναι. τότε δ' οὖν τὸν Πιττακὸν ἰσχυρῶς ἐτίμησαν οἱ Μυτιληναῖοι, καὶ τὴν ἀρχὴν ἐνεχείρησαν αὐτῷ. ὁ δὲ δέκα ἔτη κατασχὼν καὶ εἰς τάξιν ἀγαγὼν τὸ πολίτευμα κατέθετο τὴν ἀρχήν, καὶ δέκα ἐπεβίω ἄλλα.

Dioḡ Laert. 75 Ἡράκλειτος δὲ φησιν Ἀλκαῖον ὑποχείριον λαβόντα καὶ ἀπολύσαντα φάναι ὅτι
'Συγγνώμη τιμωρίας κρείσσων.'

Ibid. 77 ἐτελεύτησε δ' (ὁ Πιττακὸς) ἐπὶ Ἀριστομένους τῷ τρίτῳ ἔτει τῆς πεντηκόστης δευτέρας Ὀλυμπιάδος, βιούς ὑπὲρ ἔτη ἑβδομήκοντα.¹

Euseb Ol 46. 2: Sappho et Alcaeus poetae cognoscebantur.

Ath. 15. 694 a [π. σκολίων] . . . ὥς Ἀριστοφάνης παρίστησιν ἐν Δαιταλεῦσιν λέγων οὕτως·

Ἄσων δὴ μοι σκόλιόν τι λαβὼν Ἀλκαίου
κ' Ἀνακρέοντος.

¹ mss add ἤδη γηραιός an old variant

LIFE OF ALCAEUS

Athens for the possession of the Achilleid (or district of Sigeum in the Troad), he was in command on the one side and the Olympian champion Phrynon on the other. The two generals coming to single combat, Pittacus enveloped his antagonist unawares in a net which he carried under his shield, and killed him, thus saving the district for Mytilene. Later, however, if we may believe the *Chronicles* of Apollodorus, it became the subject of arbitration between the two cities, and Periander, who acted as judge, awarded it to Athens. However that may be, Pittacus was highly honoured thereafter by his countrymen, and made head of the state. After holding office ten years, during which he brought order into the administration, he resigned it and lived for ten years more as a private citizen ¹

Diogenes Laertius *Lives of the Philosophers*: According to Heracleitus, when Alcaeus fell into his hands Pittacus set him at liberty with the words 'Forgiveness is better than punishment.'

The Same: Pittacus . . . died in the archonship of Aristomenes, the third year of the 52nd Olympiad (B.C. 570), at the age of over seventy.

Eusebius *Chronicle*. Olympiad 46. 2 (B.C. 595)
Flourished the poets Sappho and Alcaeus.²

Athenaeus *Doctors at Dinner* [on drinking-songs]
Compare what Aristophanes says in the *Banqueters*,
'Take and sing me a drinking-song of Alcaeus or Anacreon.'

¹ see below on *fr.* 160 ² cf. Suid. on Sappho (p. 145)

LYRA GRAECA

Cic. *Tusc. Disp.* 4. 71 Fortis vir in sua republica cognitus quae de iuvenum amore scribit Alcaeus!

Hor. *Od.* 1. 32 3 . . . age dic Latinum,
barbite, carmen,
Lesbio primum modulate civi,
qui ferox bello, tamen inter arma
sive iactatam religarat udo
litore navim,
Liberum et Musas Veneremque et illi
semper haerentem puerum canebat
et Lycum nigris oculis nigroque
crine decorum

Ibid. 2. 13. 26 . . . et te sonantem plenius aureo,
Alcaee, plectro dura navis,
dura fugae mala, dura belli.

Dion Hal 5. 421 Reiske: Ἀλκαίου δὲ σκόπει
τὸ μεγαλοφυὲς καὶ βραχὺ καὶ ἡδὺ ὅσον αὐτῆς μὴ
τῇ διαλέκτῳ τι κεκάκωται· καὶ πρὸ πάντων τὸ
τῶν Πολιτικῶν ἀσμάτων¹ ἦθος. πολλαχοῦ γοῦν
τὸ μέτρον τις εἰ περιέλοι ῥητορικὴν ἂν εὖροι
πολιτικὴν.²

Quint. *Inst.* 10. 1 Alcaeus in parte operis aureo
plectro merito donatur, qua tyiannos insectatur;
multum etiam moribus confert; in eloquendo quoque
brevis et magnificus et diligens, et plurimum
Homero similis; sed in lusus et amores descendit,
maioribus tamen aptior.

¹ mss πραγμάτων

² mss πολιτείαν

¹ cf. Cic. *N.D.* 1. 21 ² ref. perh. to the civil strife and

LIFE OF ALCAEUS

Cicero *Tusculan Disputations*: Alcaeus was a brave man and eminent in the state to which he belonged, and yet what extravagant things he says of the love of youths ¹

Horace *Odes*: . . . Come sing me a Latin song, thou lyre first played by a citizen of Lesbos, a gallant warrior who, alike amid the very fight or when his storm-tossed ship was moored to the wet shore,² sang of Bacchus and the Muses, of Venus and her inseparable boy, and of the beautiful Lycus so dark of eye and hair.

The Same . . . and thee, Alcaeus, chanting with fuller note unto thy golden quill the toils of the sea, the toils of exile, and the toils of war³

Dionysius of Halicarnassus *Critique of the Ancient Writers*. only look at the nobility of Alcaeus, his conciseness, his sweetness—so far as they are not impaired by his dialect—, and above all the moral tone of his *Political Poems*. Often if the reader could but remove the metre he would find political rhetoric.⁴

Quintilian *Principles of Oratory*: Alcaeus is rightly awarded the 'golden quill' in that part of his works where he assails the tyrants; his ethical value too is great, and his style is concise, lofty, exact, and very like Homer's; but he stoops to jesting and love-making though better fitted for higher themes.

the ship of state ³ cf. Hor. *Od.* 4.9.7, *Ep.* 1.19-29, 2.2.99, Porph. and Acr. *ad loc.*, and Jul. *Mis.* p. 433 H.
⁴ cf. *Comp.* 24, Synes. *Somn.* 156. -

LYRA GRAECA

Heph. π. Σημείων 138 καὶ μάλιστα εἶπεν ὁ ἀστερίσκος τίθεσθαι ἐὰν ἑτερόμετρον ᾖ τὸ ᾄσμα τὸ ἐξῆς· ὃ καὶ μᾶλλον ἐπὶ τῶν ποιημάτων <τῶν κατὰ περικοπὴν ᾗ>¹ τῶν μονοστροφικῶν γίνεται <τῶν> Σαπφούς τε καὶ Ἀνακρέοντος καὶ Ἀλκαίου· ἐπὶ δὲ τῶν Ἀλκαίου² ἰδίως κατὰ μὲν τὴν Ἀριστοφάνειον ἔκδοσιν ἀστερίσκος ἐπὶ ἑτερομετρίας ἐτίθετο μόνης, κατὰ δὲ τὴν νῦν τὴν Ἀριστάρχειον καὶ ἐπὶ ποιημάτων μεταβολῆς.

Ath 10. 429 f ἐγὼ δ' ἐπεὶ παρεξέβην περὶ τῶν ἀρχαίων κράσεων διαλεγόμενος, ἐπαναλήψομαι τὸν λόγον τὰ ὑπὸ Ἀλκαίου τοῦ μελοποιοῦ λεχθέντα ἐπὶ νοῦν βαλλόμενος· φησὶ γάρ που οὗτος· "Ἐγχεε κέρναις ἕνα καὶ δύο." ἐν τούτοις γάρ τινες οὐ τὴν κρᾶσιν οἶονται λέγειν αὐτόν, ἀλλὰ σωφρονικὸν οὗτα καθ' ἕνα κύαθον ἄκρατον πίνειν καὶ πάλιν κατὰ δύο. τοῦτο δὲ ὁ Ποντικὸς Χαμαιλέων ἐκδέδεκται τῆς Ἀλκαίου φιλοινίας ἀπείρως ἔχων.

Ibid. 15 668 e [π. κοττάβου]· ὅτι δὲ ἐσπούδαστο παρὰ Σικελιώταις ὁ κότταβος, δῆλον ἐκ τοῦ καὶ οἰκήματα ἐπιτήδεια τῇ παιδιᾷ κατασκευάζεσθαι ὡς ἱστορεῖ Δικαίάρχος ἐν τῷ Περὶ Ἀλκαίου.

Str 13 618 [π. Λέσβου] . . . καὶ Ἑλλάνικος δὲ Λέσβιος ὁ συγγραφεὺς καὶ Καλλίας ὁ τὴν Σαπφὴ καὶ τὸν Ἀλκαίου ἐξηγησάμενος.

¹ Consbruch -E

² ἐπὶ δὲ τούτων *v. c.* all three? E

LIFE OF ALCAEUS

Hephaestion *On Graphical Signs*: The asterisk is usually employed if the poem which follows is in a different metre. This is more often the case with those composed in triads than with the monostrophic poems of Sappho, Anacreon, and Alcaeus. The poems of Alcaeus are peculiar in this, that in the Aristophanic edition the asterisk was used only to mark a change of metre, but in the now current edition of Aristarchus it marks a fresh poem whatever the metre.

Athenaeus *Doctors at Dinner* Having completed my digression on ancient methods of mixing wine, I will resume my theme and consider what the lyric poet Alcaeus means by the phrase 'Mix ere you pour it one and two.' Some authorities hold that he does not refer to the proportion of wine to water but, being a temperate man, would have us drink first one ladleful of unmixed wine and then two, and no more. This is the interpretation of Chamaeleon of Pontus, but he does not realise how fond of the bottle Alcaeus was.¹

The Same [on the *cottabos*]. The love of the Sicilians for this game is proved by the fact that they went so far as to build special rooms to play it in, as we are told by Dicaearchus in his tract *On Alcaeus* ²

Strabo *Geography* [on Lesbos] the historian Hellanicus, too, was a Lesbian, and Callias the commentator on Sappho and Alcaeus.³

¹ cf. *fr.* 164
² cf. *fr.* 85

³ cf. *fr.* 85 and Ath. 15. 666 b, 11. 460 f

LYRA GRAECA

Suid. Δράκων Στρατονικεύς· γραμματικός.
 . . . Περὶ τῶν Πινδάρου Μελῶν, Περὶ τῶν
 Σαπφούς Μέτρων, Περὶ τῶν Ἀλκαίου Μελῶν.

Ibid. Ὀραπόλλων· . . . γραμματικός διδάξας
 ἐν Ἀλεξανδρείᾳ καὶ ἐν Αἰγύπτῳ, εἴτα ἐν Κωνσταν-
 τινουπόλει ἐπὶ Θεοδοσίου. ἔγραψε . . . Ὑπό-
 μνημα Σοφοκλέους, Ἀλκαίου, εἰς Ὀμηρον.

Vide *A P.* 9 184, 571, Max Tyr. 37, Ar. Byz
 on Ar. *Thesm.* 162, Ath 10. 429 a, Him. ap Schenk1

ΑΛΚΑΙΟΥ ΜΕΛΩΝ

Α'

ΤΜΝΩΝ

1 εἰς Ἀπόλλωνα

Him O1 14 10 ἐθέλω δὲ ὑμῖν καὶ Ἀλκαίου τινὰ λόγον εἰπεῖν,
 ὃν ἐκεῖνος ᾔσεν ἐν μέλεσι παιᾶνα γράφων Ἀπόλλωνι ἔρῳ δὲ ὑμῖν
 οὐ κατὰ τὰ μέλη τὰ Λέσβια, ἐπεὶ μὴδὲ ποιητικός τις ἐγώ, ἀλλὰ τὸ
 μέτρον αὐτὸ λύσας εἰς λόγον τῆς λύρας ὅτε Ἀπόλλων ἐγένετο,
 κοσμήσας αὐτὸν ὁ Ζεὺς μίτρα τε χρυσῇ καὶ λύρᾳ, δούς τε ἐπὶ
 τούτοις ἄρμα ἐλαύνειν, κύκνοι δὲ ἦσαν τὸ ἄρμα, εἰς Δέλφους
 πέμπει καὶ Κασταλίας νάματα ἐκείθεν προφητεύοντα δίκην καὶ
 θέμιν τοῖς Ἑλλησιν· ὁ δὲ ἐπιβὰς ἐπὶ τῶν ἁρμάτων ἐφῆκε τοὺς
 κύκνους εἰς Ὑπερβορέους πέτεσθαι Δέλφοι μὲν οὖν, ὡς ᾔσθοντο,
 παιᾶνα συνθέντες καὶ μέλος καὶ χόρους ἡιθέων περὶ τὸν τρίποδα

¹ cf. fr. 85 ² he speaks of the inventory of a temple-
 treasury found at Delos containing θήκην τρίγωνον ἔχουσαν
 βιβλία Ἀλκαίου 'a three-cornered roll-box or book-case con-
 taining the Books of Alcaeus'; this shape would suit ten
 rolls, and the tenth is the highest numbered Book of

ALCAEUS

Suidas *Lexicon*: Dracon of Stratoniceia: A grammarian, writer of books . . . *On the Poems of Pindar, On the Metres of Sappho, On the Poems of Alcaeus* ¹

The Same: Horapollon: . . . a grammarian who first taught at Alexandria and elsewhere in Egypt, and afterwards at Constantinople under Theodosius. He wrote . . . treatises *On Sophocles, On Alcaeus, and On Homer*.

Herm. 1911. 420, 421, Homolle *Mon. Grecs* i. 7. p 49² and *BCH* 35 p 286. l 7

THE POEMS OF ALCAEUS

BOOK I

HYMNS

I TO APOLLO

Himerius *Orationes*: I will tell you likewise one of Alcaeus' tales, a tale which he sang in lyric verse when he wrote a paean to Apollo. And I tell it you not according to the Lesbian verse—for I am not of poetic humour—but changing the actual metre of the lyric verse into prose. When Apollo was born, Zeus furnished him forth with a golden headband and a lyre, and giving him moreover a chariot to drive—and they were swans that drew it—, would have him go to Delphi and the spring of Castaly, thence to deliver justice and right in oracles to Greece. Nevertheless once he was mounted in the chariot, Apollo bade his swans fly to the land of the Hyperboreans. Now when the Delphians heard of it, they set a paean to a tune and held dances of youths about the

A quoted; the date of the inscr. is not given, but it looks as if *fr.* 1 was to the Delian and not the Pythian Apollo

LYRA GRAECA

στήσαντες, ἐκάλουν τὸν θεὸν ἐξ Ὑπερβορέων ἐλθεῖν· ὁ δὲ ἔτος ὅλον παρὰ τοῖς ἐκεῖ θεμιστεύσας ἀνθρώποις, ἐπειδὴ καιρὸν ἐνόμιζε καὶ τοὺς Δελφικοὺς ἡχῆσαι τρίποδας, αὐτοῖς κελεύει τοῖς κύκνοις ἐξ Ὑπερβορέων ἀφίπτασθαι· ἦν μὲν οὖν θέρος καὶ τοῦ θέρους τὸ μέσον αὐτό, ὅτε ἐξ Ὑπερβορέων Ἀλκαῖος ἔγει τὸν Ἀπόλλωνα, ὅθεν δὴ θέρους ἐκλάμποντος καὶ ἐπιδημοῦντος Ἀπόλλωνος θερινόν τι καὶ ἡ λύρα περὶ τὸν θεὸν ἀβρύνεται· ἔδουσι μὲν ἀηδόνες αὐτῷ, ὅποιον εἰκὸς ἶσαι παρ' Ἀλκαίῳ τὰς ὕρνιθας· ἔδουσι δὲ καὶ χελιδόνες καὶ τέττιγες, οὐ τὴν ἑαυτῶν τύχην τὴν ἐν ἀνθρώπων ἀγγέλλουσαι, ἀλλὰ πάντα τὰ μέλη κατὰ θεοῦ φθεγγόμεναι· βεῖ καὶ ἀργοροῖς ἡ Κασταλία κατὰποίησιν νόμασι καὶ Κηφισσοῦς μέγας αἶρεται πορφύρων τοῖς κύμασι, τὸν Ἐνιπέα τοῦ Ὀμήρου μιμούμενος. βιάζεται μὲν γὰρ Ἀλκαῖος ὁμοίως Ὀμήρῳ ποιῆσαι καὶ ὕδωρ θεῶν ἐπιδημίαν αἰσθῆσθαι δυνάμενον.

Herh 84 ἐπιωνικὸν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικόν ἐστὶ, τὸ καλούμενον Ἀλκαϊκὸν ἐνδεκασύλλαβον . . . οἶον

ε g.¹ ὦ ἡ νᾶξ Ἀπολλων, παῖ μεγάλῳ Δίῳς,
ὃν ἐξεκόσμη γιγνόμενον πάτηρ
μίτρα τε χρύσεια καὶ χελύνην²
δοῖς τ' ἐπὶ τοῖσδεσιν³ ἄρμ' ἐλαύνῃν

5 κυκνὸς στυτον,⁴ Βέλφοις μὲν ἔπεμπε καὶ
Καφισσόδωρον Κασταλίας ὕδωρ⁵
δίκαν προφατεύοντα κῆθα⁶
καὶ θέμιν Ἑλλάδεσιν· σὺ δ' ἔββαις

κύκνοις ἔπηκας πτέσθ' ἐπ' Ὑπερβόροις·^a
10 Βέλφοις δ' ἄρ', ὥς ἄσθοντο, παάονα
αὔλοισ⁷ τε σύνθεντες χόροισι
πὲρ τρίποδ' αἰθέων κέλονται

¹ ll. 2-24, E from Him

² χελ Sa 190

³ see on Sa 6

⁴ cf θεόσσυτος, αὐτόσσυτος and Sa. 172

⁵ cf Paus 10

8 5. ἡκουσα . . . τὸ ὕδωρ τῇ Κασταλίᾳ ποταμοῦ δῶρον εἶναι τοῦ Κηφισσοῦ τοῦτο ἐποίησε καὶ Ἀλκαῖος ἐν προοιμίᾳ τῷ εἰς Ἀπόλλωνα

⁶ Hdn π. παθ. 2. 192

⁷ cf Plut. Mus. 14

^a Ὑπερβόροις?

Περβόροις?

ALCAEUS

tripod, and besought the God to come back thence. Yet Apollo dealt law among those of that country for a whole year. Then, when he thought it was time that the tripods of Delphi, too, should give sound, he bade the swans fly back again from the Hyperboreans. Now it is summer, and the very midst of summer, when Alcaeus brings Apollo back from that land, and therefore with the summer brightly shining and Apollo present, the lyre, too, puts on a summer wantonness concerning the God. Nightingales sing to him as birds might well sing in Alcaeus, swallows also sing and crickets, not announcing their own fortunes in the world but telling in all their tunes of the God. Castaly, in poetic style, flows with springs of silver, and great Cephissus lifts himself with his waves all shining, in imitation of the Enipeus of Homer. For Alcaeus, like Homer, perforce makes the water able to know that a God is present.

Hephaestion Handbook of Metre. The epionic trimeter *a minore* is acatalectic, the so-called Alcaic eleven-syllable . . . for instance.

O King Apollo, son of great Zeus,¹

. whom thy father did furnish forth at thy birth
with golden headband and lyre of shell, and
giving thee moreover a swan-drawn chariot to
drive, would have thee go to Delphi and the
water which is Cephissus' gift to Castaly,² there
to deliver justice and right in oracles unto Greece;
nevertheless, once mounted, thou badest thy
swans fly to the land of the Hyperboreans, and
although when the Delphians heard of it they
set a paean unto flutes and dances of youths
around the tripod and besought thee to come

¹ cf. Sch. Heph 84; and *f* 6. Heph tells us this is Ode 1 of Book I. ² cf. Pausanias 'I have heard . . . that the water is a gift to Castalia from the Cephissus, and Alcaeus says this too in his prelude to Apollo'

LYRA GRAECA

e g Ὑπερβόρων³ σ' ἔλθην· σὺ δ' ὅλον Φέτος
 κήθуй θεμιστεύσαις, ὅτα καῖρος ἦς
 15 καὶ Βελφίκοις ἄχην τρίποσιν,
 αὖθι¹ κύκνοις ἐκέλω ἀππέτεσθαι
 ἦς μὰν θέρος καὶ τῷ θέρεος μέσον,
 ὅτ' ἐξ Ὑπερβόρων πάλιν ἵκεο·
 ἄδόν τ' ἀήδω καὶ χελίδω
 20 φθεγγομένα τε τέαν βρότοιςι
 τέττιξ τύχαν, καὶ Κασταλία ἀργύροις
 ρῇ νάμασιν καὶ πορφυροκύματος²
 ἄρθη μέγαις Κάφισσος εὖ Φεί-
 δων θεὸν οὐκ ἀπύδαμον ἔντα³ . . .

2-5 εἰς Ἑρμῆν

Heph 83 ἐπιχοριαμβικὸν μὲν οὖν τὸ Σαπφικὸν καλούμενον
 ἐνδεκάσλλαβον οἶον (Sa. 1) . . . ἔστι δὲ καὶ παρ' Ἀλκαίῳ—
 καὶ ἄδηλον ὑποτέρου ἔστιν εὖρημα, εἰ καὶ Σαπφικὸν καλεῖται—,
 οἶον

Χαῖρε Κυλλάνας ὃ μέδεις,⁴ σὲ γάρ μοι
 θῦμος ὕμνην, τὸν κορύφαισιν αὖφαις⁵
 Μαῖα γέννατο Κρονίδα μάεισα⁶
 παμβασίλῃι.

¹ cf Thess inscr αὖθε Hfm 48, Alc 122. 10 ἔγι, Apoll
 Adv 163 2, Hdn 2 932 20 ² cf χρυσάρματος ³ Pind
 P. 4. 5 ⁴ mss Choer also μέδων. ll 2-4 only in Choerob.
 on Heph l c. ⁵ some mss κορυφαῖσιν αὖφαις = ἀφίαις
 E, cf ἔημι, Hesych ἕος πνεῦμα, Theocr. 30 5 παρὰφαις (ms
 παρὰνλ.) = παρηταῖς. mss αὐγαῖς, ἄγναις: B αὐται ⁶ μάεισα

ALCAEUS

e g. thence, yet for a whole year dealtest thou law in that country; then when it was time for the tripods of Delphi, too, to give sound, thou badest the swans fly back thither. Now it was summer and the midst of summer when thou returnedst from the Hyperboreans; the nightingale sang and the swallow, the cricket sang also to tell mankind of thy fortunes, while Castaly flowed with springs of silver, and great Cephissus lifted his shining waves well knowing that a God was come home.

2-5 To HERMES

Hephaestion *Handbook of Metre* As an epichoriambic type of this kind of verse we may compare the so-called Sapphic eleven-syllable, for instance (Sa 1) . . . ; it also occurs in Alcaeus—and it is uncertain which of the two poets invented it, though it is called Sapphic—, for instance ¹

Hail, thou ruler of Cyllene! thee it is my will to sing, whom Maia bare upon the breezy heights unto the love of the omnipotent Son of Cionus

¹ Heph tells us this was Ode 2 of Book I. of Choer. on Heph., Apoll *Synt* 93 (*Gram Gr* 2 2 78) who discusses whether μέδεις is verb or partep perh cf for the rest Philostr *Vit. Ap* 5 15, *Im* 1 25

(δέδωα δαείς, μέμαα μαείς) 'desired, loved,' Michelangeli *-E mss* μαεία, μέγιστα. *B* μίγισα .² see p 318 n a

LYRA GRAECA

3

Men Encom. Rh Gi. 9 149 Walz [π γενεαλογικῶν] ἀλλ' ἐπεὶ εὐρηται καὶ τοῦτο τὸ εἶδος τῶν ὕμνων παρὰ τοῖς ἀρχαίοις καὶ ἤδη τινὲς καὶ Διονύσου γονὰς ὕμνησαν καὶ Ἀπόλλωνος γονὰς ἕτεροι καὶ Ἀλκαῖος <καὶ> Ἡφαίστου καὶ πάλιν Ἑρμοῦ, καὶ τοῦτ' ἀποτετμήμεθα τὸ μέρος . . . ἔστι δὲ ποιητῇ μὲν¹ καθ' αὐτὸν² μόνον τὸ εἶδος χρήσιμον, συγγραφεὶ δὲ οὐδέποτε ὁ μὲν γὰρ καὶ Χάριτας μαινομένης καὶ Ὀρας ὑποδεχομένης καὶ τὰ τοιαῦτα πραγματεύεται, ὁ δ' ἐπ' ἀνάγκης ὅτι βραχύτατα ἔρει.

4

Paus 7. 20. 2 βουσι γὰρ χαίρειν μάλιστα Ἀπόλλωνα Ἀλκαῖός τε ἐδήλωσεν ἐν ὕμνῳ τῷ εἰς Ἑρμῆν, γράψας ὥς ὁ Ἑρμῆς βοῦς ὑφέλοιτο τοῦ Ἀπόλλωνος.

Porph. Hor. Od 1. 10 1 ['Mercuri facunde nepos Atlantis . . .'] Hymnus est in Mercurium ab Alcaeo lyrico poeta

Id. 1. 10. 9 ('te boves olim nisi reddidisses | per dolum amotas, puerum minaci | voce dum terret, viduus pharetra | risit Apollo'). . . . fabula haec autem ab Alcaeo ficta et iterum Mercurius idcirco traditur furandi repertor, quia oratio, cuius inventor est, animos audientium fallit

Sch Il 15 256 [Ἀπόλλωνα χρυσάωρον] Ἑρμῆς ὁ Διὸς καὶ Μαίας τῆς Ἀτλαντος εὔρε λύραν, καὶ τοὺς Ἀπόλλωνος βόας κλέψας εὐρέθη ὑπὸ τοῦ θεοῦ διὰ τῆς μαντικῆς ἀπειλοῦντος δὲ τοῦ Ἀπόλλωνος ἐκλεψέν αὐτοῦ καὶ τὰ ἐπὶ τῶν ὤμων τόξα μειδιάσας δὲ ὁ θεὸς ἔδωκεν αὐτῷ τὴν μαντικὴν ῥάβδον, ἀφ' ἧς καὶ χρυσόρραπς ὁ Ἑρμῆς προσηγορεύθη ἔλαβε δὲ παρ' αὐτοῦ τὴν λύραν ὅθεν καὶ χρυσάωρ ὠνομάσθη ἀπὸ τοῦ τῆς κιθάρας ἱορτήρος³

¹ mss ὡς π μ (from marginal correction of previous line)
² E mss αὐτὸν ³ see p. 324

ALCAEUS

3

Menander *Declamations* [on genealogic hymns]. . . . But since this literary form is found among the ancients, and some ere this have sung of the birth of Dionysus and others of the birth of Apollo, and Alcaeus of that of Hephaestus also and again of that of Hermes, I have made it a separate class . . . The form is useful only to the poet, never to the prose-writer, for the one deals with the midwifery of the Graces and the nursing of the Seasons and the like, whereas the other will of necessity express himself as briefly as possible ¹

4

Pausanias *Description of Greece*. Apollo's delight in oxen is shown by Alcaeus in the *Hymn to Hermes*, where he says that Hermes stole oxen from Apollo

Porphyrio on Horace Ode 1 10 ['Mercury, thou eloquent son of Atlas' daughter']. A hymn to Mercury by the lyric poet Alcaeus

The Same ['Thee it was, at whom once Apollo smiled when as a babe thou tookest his quiver while he sought to terrify thee with threats because of thy theft of his oxen'] This story (the theft of the quiver) originated with Alcaeus, and thus for the second time Mercury is made the discoverer of thieving because of the deception wrought by oratory, the art he invented.

Scholast on *Iliad* ['Apollo wielder of gold']. Hermes, the son of Zeus and Maia daughter of Atlas, discovered the lyre, and having stolen the oxen of Apollo was found out by the God's power of divination. But when Apollo threatened him, he stole the very bow and arrows that were upon his shoulder. Whereat the God smiled, and gave him the divining-staff from which Hermes came to be called 'God of the golden wand,' and received from him the lyre which has given him the name of 'the wielder of gold' from the strap to which the lyre is fastened ²

¹ Men seems to imply that A did not write a hymn to Dionysus, but cf 174 ² see next page

LYRA GRAECA

ε γ¹ κῶτ' Ἀπόλλωνος βόας ἐξέκλεψας
 εὔρε μέν σφε μάντις ἀναξ, ἐπεὶ δὲ
 δεῖνά σ' ἀπείλη, τότα δὴ σὺ καὶ τὰ π-
 ομμάδι' αὐτῷ
 5 ἐξέκλεψας τόξ'.² ὁ δὲ μειδιάσας
 μαντιαν σοι ράβδον ἔδωκ', ἀπ' ἧς τὸ
 καὶ κλύεις χρυσόρραπς ἐν βρότοισι,
 κᾶλαβεν αὐτός
 ἐκ σέθεν χέλυν, τόθεν ὠνύμασται .
 10 χρυσάωρ . . .

5

Ath 10 425 c [π. οἰνοχοῶν] τοῖς δὲ θεοῖς οἰνοχοοῦσάν τινες
 ἱστοροῦσι τὴν Ἀρμονίαν Ἀλκαῖος δὲ καὶ τὸν Ἑρμῆν εἰσάγει
 αὐτῶν οἰνοχόον ὡς καὶ Σαπφὼ λέγουσα (Sa 146)

6 εἰς Ἀθηνῶν

Strab 9 411 [π. Κορωνείας] κρατήσαντες δὲ (οἱ Βοιωτοὶ) τῆς
 Κορ. εἰας ἐν τῇ πρὸ αὐτῆς πεδίῳ τὸ τῆς Ἰωνίας Ἀθηνᾶς ἱερὸν
 ἱερύαντο δμῶνυμον τῇ Θεσσαλικῇ καὶ τὸν παραρρέοντα ποταμὸν
 Κουάριον προσηγόρευσαν δμοφώνως τῇ ἐκεῖ Ἀλκαῖος δὲ καλεῖ
 Κωφάλιον³ λέγων

᾽Ω ἴνασσ' Ἀθανάα πολε[μάδοκα],⁴
 ἃ ποι Κορωνείας ἐπιφείδεο
 ναύω πάροιθεν ἀμφι[κλύστῳ]⁵
 Κωφαλῖω³ ποτάμῳ παρ' ὕχθοις . . .

ἐνταῦθα δὲ καὶ τὰ Παμβοιώτια συνετέλουν.

¹ E from Sch Il. ² cf Theocr 29. 29 ³ E, cf κῶας.
 mss Κωρ Call Pall. 5 63 Κουρ ⁴ Wel -Ahr mss λέγων
 ἄσσ' ἀθάνα ἀπολε . . . ⁵ ἃ ποι Κορ Wel mss ἀπὸ Κοιρωνίας.

ALCAEUS

e g And when thou stolest away the oxen of Apollo, 'tis true he found them, being Lord of divination, but when he threatened thee full duely, then thou stolest away the very bow and arrows that were upon his shoulder. whereat he smiled, and gave thee the divining-staff from which men know thee to this day as 'God of the golden wand,' and himself received from thee the lyre whence he is called 'Wielder of gold'

5

Athenaeus *Doctors at Dinner* [on winebearers]: According to some writers the winebearer of the Gods was Harmonia. Alcaeus makes Hermes bear them wine and so does Sappho (146)

6 TO ATHENA

Strabo *Geography*. When they conquered Coronea, the Boeotians built in the plain which lies before it the temple of Itonian Athena, calling it after the Thessalian one, and named the river which flows beside it Cuarius after the river in Thessaly. But Alcaeus calls it Coalus, saying.

O Queen Athena, upholder of War, who standest, we know, watching over Coronea before a stream-flanked temple on the banks of the Coalus . . .

And it is here that they used to hold the Pan-Boeotian festival

ἐπιFείδω *E*, cf for gen προορῶ: *B* ἐπὶ πινύων γαίῳ Wel: mss ἐπιδέων αὐτῷ ἀμφικλ. *E* (in a bend of the river) Wel ἀμφιβάλνεις mss ἀμφὶ . . .

LYRA GRAECA

7

Strab. 9 412 [π 'Ογχηστοῦ] οὐκ εἶδ' ὁ 'Αλκαῖος, ὥσπερ τὸ τοῦ ποταμοῦ ὄνομα παρέτρεψε τοῦ Κουαρίου, οὕτω καὶ τοῦ 'Ογχηστοῦ κατέψευσται, πρὸς ταῖς ἐσχατιαῖς τοῦ 'Ελικῶνος αὐτὸν τιθεῖς ὁ δ' ἐστὶν ἄπωθεν ἱκανῶς τούτου τοῦ ὕρου

8

Apoll Pron 76. 32 σαφές ὅτι καὶ τὸ Αἰολικὸν δίγαμμα ταῖς κατὰ τὸ τρίτον πρόσωπον προσνέμεται, καθὼ καὶ αἱ ἀπὸ φωνήεντος ἀρχόμεναι δασύνονται 'Αλκαῖος

. . . ὥστε θέων μῆδεν' Ὀλυμπίῳ
λῦσ' ἄτερ Φέθεν¹

9 εἰς Ἡφαιστον

[Vide 3]

10 εἰς Ἄρη

Gram A O. 3 237 1 ζητοῦμεν καὶ τὴν τοῦ Ἄρης, Ἀρεος γενικήν, πῶς εὔρηται διὰ διφθόγγου λέγομεν Ἄρενος, Ἄρευι (24) ἢ κλητική

Ἄρευ, δι' ᾧ φόβος δαίκτηρ²

11 [εἰς Ἀφροδίτην]

Ox Pap 1233 12. 5-9

[.	τέ]μενος λάχοισ[α]
[.	κ]ορύφαν πόλλης
[.]ν Ἀφρόδιτα
[.]

¹ Bek (but λῦσαι ἄτερ): mss λυσεατερ γεθεν
mss διακ.

² Gram:

ALCAEUS

7¹

Strabo *Geography* [on Onchestus]: And Alcaeus, who changed the name of the river Cuanius, has done ill in his misstatement concerning Onchestus in the passage where he places it at the foot of Helicon, whereas it really lies a considerable distance from that mountain

8

Apollonius *Pronouns*: It is clear moreover that the Aeolic digamma [*w*] is prefixed to the pronouns of the third person, just as those that begin with a vowel are [ordinarily] aspirated. Compare Alcaeus:

so that [he] could loose none of the Olympians without his aid²

9 To HEPHAESTUS

[See 3]

10 To ARES

Cramer *Inedita* (*Oxford*). We are enquiring also how *Ἄρης* the genitive of *Ἄρης* 'War' is found with a diphthong, *Ἄρεως*, [and the dative] *Ἄρει*; compare: (24); and for the corresponding vocative:

. . . O War, through whom murderous Fear .

11 [To APHRODITE]

From a Second-Century Papyrus:

. . . who possesseth a precinct . . . summit of the city . . . Aphrodite . . .

¹ perh from the same hymn ² prob Hephaestus' aid;
cf *Od.* 8. 266 ff., *L.* compares *Lib.* 8. 38 and concludes that
3, 8, 34, 91 and *Sa.* 70 belong to one poem

LYRA GRAECA

12

Apoll. Pron 395 A ἡ τεὸς Δωρικὴ τῇ σός ὁμωνυμεῖ . . . καὶ
παρ' Αἰολεῦσιν Ἀλκαῖος ἐν πρώτῳ

τὸ δ' ἔργον ἀγῆσαιτο τέα κόρα¹

13 [εἰς Ἑρωτά?]

Et. Gud 278 17 τὰ γὰρ ἄνθη λέγεται ἡμερὰ² ἐπεὶ ἐν τῷ ἔαρι
φύονται ὅτε καὶ τὰ ἔρωτικά θερμότερά ἐστι τούτου χάριν καὶ ὁ
Ἀλκαῖος Ζεφύρου καὶ Ἰριδος τὸν Ἑρωτά φησιν

Plut. Amator 20 τὰ μὲν οὖν πολλὰ ποιηταὶ προσπαίζοντες
εὐόκασιν τῷ θεῷ γράφειν περὶ αὐτοῦ καὶ ἄδειν ἐπικωμάζοντες, ὀλίγα
δὲ εἴρηται μετὰ σπουδῆς αὐτοῖς, εἴτε κατὰ νοῦν καὶ λογισμὸν εἴτε
σὺν θεῷ τῆς ἀληθείας ἀψαμένοισι ὧν ἐν ἐστὶ καὶ περὶ τῆς γενέσεως

. δεινότατον θεῶν
<σέ> γέννατ' εὐπένδιλλος Ἴρις
χρυσοκόμα Ζεφύρῳ μίγεισα³

εἰ μή τι καὶ ὑμᾶς ἀναπεπείκασιν οἱ γραμματικοὶ λέγοντες πρὸς τὸ
ποικίλον τοῦ παῦρος καὶ τὸ ἀνθηρὸν γεγονέναι τὴν εἰκασίαν.

14 εἰς Διοσκούρους

Ox Pap 1233. 4

[Δεῦτε γὰρ κάλαν Πέλ]οπος λίποντε[ς]⁴
[παῖδες ἱφθ]ιμοὶ Δίος ἡδὲ Λήδας⁴
[ἱλλάω] θύμῳ προ[φά]νητε Κάστορ
καὶ Πολύδευκες,

5 οἱ κατ' εὕρηαν χθόνα καὶ θάλασσαν
παῖσαν ἔρχ[εσθ'] ὠ[κυπό]δων ἐπ' ἵππων,
ρῆα δ' ἀνθρῶ[ποις] θανάτῳ ρύεσθε
δακρυόεντος⁵

ALCAEUS

12

Apollonius *Pronouns*: The pronoun *τεός* is Doric for *σός* 'thy'. and occurs in the Aeolic writers, compare Alcaeus Book I.

. . . and may thy daughter lead the enterprise¹

13² [To Love?]

Etymologicum Gudianum For flowers are called gentle [that is, cultivated as opposed to wild,] because they grow in the Spring which is the particular season of love And that is why Alcaeus calls Love the child of Zephyr or the West-Wind and Iris or the Rainbow

Plutarch *Amatorius*. Although the poets generally seem to write and sing praise of Love in a jesting mood, sometimes, whether of their own choice and reflexion or by the grace of God, they get at the truth and treat of him seriously, as for instance in the matter of his birth:

. . . thee, awfulest of Gods, sandalled Iris bore to Zephyr of the golden hair

—unless indeed you follow the grammarians in holding that the description is aimed at the motley and various nature of the passion

14 To THE DIOSCURI

From a Second-Century Papyrus.

Come ye hither from star-bright Olympus, ye stalwart children of Zeus and Leda, and shine forth in propitious wise, O Castor and Polydeuces, who go on swift-footed horses over broad earth and all the sea, and do so easily save men from lamentable death

¹ prob. Persuasion, cf. Sa. 33 ² cf. *EM* 470 28, Theocr 13 *Arg* (**Epidos* for **Ipidos*), Eust *Il* 391 24, 555 30

¹ ἀρήσαιο Bast mss -ατο ² mss ἕμερα ³ γέννατ' B: mss γείνατ' ⁴ μίγνισα Pors: mss μιχθείσα ⁵ ll 2-3 Hunt-Wil
⁵ P ζακρ hyperaeol ? Wil. keeps ας compd of κρυβεις ^a L-E

LYRA GRAECA

εὐσδύ[γ]ων¹ θρώσκοντ[ες ὄν] ἄκρα νάων
 10 [π]ήλοθεν λάμπροι προτό[νοις] ἴσο]ντες²
 ἀργαλέα δ' ἐν νύκτι φ[άος φέ]ροντες
 νᾶι μελαίνα. . . .

15 εἰς Ἀχιλλέα

Eust ad Dion Perieg 306 ἄλλοι δέ φασιν ἕτερον εἶναι τοῦτον Ἀχιλλέα παρὰ Σκύθαις βασιλέα τῶν τόπων, ὃς ἠράσθη τε τῆς Ἰφιγενείας καὶ πεμφθείσαν ἐκείσε ἔμεινεν ἐπιδιδῶν,³ ἐξ οὗ δὲ τόπος Ἀχιλλεῖον. οἱ δὲ τοῦτο λέγοντες παραφέρουσι μάρτυρα τὸν Ἀλκαῖον λέγοντα

᾽Ω ἴναξ Ἀχιλλεὺς ὃς γὰρ Σκυθίῃας μέδεις . . .⁴

16 εἰς τὰς Νύμφας

Heph 66 [π ἀντισπαστικοῦ] τὸ δὲ ἀκατάληκτον (τετράμετρον) καλεῖται Σαπφικὸν ἐκκαίδεκασύλλαβον, ᾧ τὸ τρίτον ὄλον Σαπφούς γέγραπται, πολλὰ δὲ καὶ Ἀλκαίου ᾄσματα

Νύμφαι,⁵ ταῖς Δίος ἐξ αἰγιόχω φαῖσι τετυχ-
 μέναις . .

17 εἰς Ἐβρον

Ox. Pap 1233 3 8 + 9 9 + 18 (cf 109 Bgk)⁶

Ἐβρε, κάλλιστος ποτάμων, παρ Ἀ[Ἴνον]
 ἐξί[εις ἐς] πορφυρίαν θάλασσαν
 Θρακ[ίας ἐρ]ευγόμενος ζαλαίας
 νίππ[α φ]ά[εν]νον,⁷

¹ cf CR 1916 103 ² Hunt E (l c) ³ E mss Ἴφ
 πεμφθείσης ἐκεῖ καὶ ἐμ. ἐπιδιδῶν ⁴ ὦ ἴναξ E. mss om
 (intermediate stage ὦν ἄχ) γὰρ B mss τὰς ⁵ E (like
 all H's citations where possible, the line is the first of a

ALCAEUS

by leaping to the high-top of benchèd barks, there
to sit far-seen upon the forestays, and so lighting
the midnight path of the black ship¹ . . .

15 To ACHILLES

Eustathius on Dionysius the Geographer • Others say that this is another Achilles, king of the district among the Scythians, who had fallen in love with Iphigeneia and remained there after following her when she was sent thither. The commentators who hold this view call Alcaeus to witness where he says:

O King Achilles, who rulest the land of
Scythia . .

16 To THE NYMPHS

Hephaestion *Handbook of Metre* [on the antispastic]: The acatalectic tetrameter is called the Sapphic sixteen-syllable, and the whole of Sappho's third Book is written in it, as well as many poems of Alcaeus, such as

O Nymphs, who they say are sprung from the
Aegis-Bearer .

17 To THE HEBRUS

From a Second-Century Papyrus

Hebrus, fairest of rivers, beside Aenus town thou
goest forth disgorging a shining bath² of Thracian
foam into the purple sea, and many maidens stand

¹ i.e. St. Elmo's fire ² νίππα = νίμμα

poem) mss -ais ⁶ joined by *L*, suppl. Hunt-*L-E* ⁷ P
prob φαεινον (*E*)

LYRA GRAECA

ε και σε πόλλαι παρθένικαι πάρ[εσταν]^a
 [καὶ κά]λων μῆρων ἀπάλαισι χέρ[σι]
 [δέρμ]α θέλγονται, τό[σ]ον^b ὥς ἄλει[φαρ]
 [ἥπιον] ὕδωρ
 [κακχέοισαι . .]

18 εἰς Πενίαν

Stob *Fl.* 96 17 [πενίας ψόγος] Ἀλκαίου ποιητοῦ·

Ἀργάλεον Πενία κάκον ἄσχετον, ἀ μέγαν
 δάμναις λαόν Ἀμαχανία σὺν ἀδελφία¹ . . .

B'

ΠΟΛΕΜΙΚΩΝ

19

Ath 14. 627 a [π. μουσικῆς] τὸ δ' ἀρχαῖον ἡ μουσικὴ ἐπ'
 ἀνδρείαν προτροπὴ ἦν Ἀλκαῖος γοῦν ὁ ποιητής, εἰ τις καὶ ἄλλος
 μουσικώτατος γενόμενος, πρότερά τῶν κατὰ ποιητικὴν τὰ κατὰ τὴν
 ἀνδρείαν τίθεται, μᾶλλον τοῦ δέοντος πολεμικὸς γενόμενος διδ
 καὶ ἐπὶ τοῖς τοιοῦτοις σεμνυνόμενός φησιν

μαρμαίρει δὲ μέγας δόμος χάλκῳ· παῖσα δ'
 Ἀρη κεκόσμηται στέγα
 λάμπραισιν² κυνίαισι, κατ τῶν λεῦκοι κατύ-
 περθεν ἵππιοι λόφοι
 νεύοισιν κεφάλαισιν ἄνδρων ἀγάλματα· χάλκiai
 δὲ πασσάλοις

¹ ἀργάλεον Blass μέγαν mss also μέγα δάμναις B· mss
 -νησι ² mss λάμπρασι(ν) ^a P πεμ[^b sugg L (but τδ
 σόν) P has point after]α to separate δέρμα τό σον (E)

ALCAEUS

beside thee and rub with dainty hands the smooth
flesh of fair thighs, pouring thy water over them-
selves even as a soothing unguent . . .¹

18 To POVERTY

Stobaeus *Anthology*: From the poet Alcaeus:

O Poverty, thou grievous and resistless ill, who
with thy sister Helplessness overwhelmest a great
people . . .

Book II

WAR-SONGS

19²

Athenaeus *Doctors at Dinner* [on music]. In ancient times
music was used as an incitement to courage. For instance,
the poet Alcaeus, who was a very great musician, became
over-warlike and puts the claims of courage before those of
poetry, and therefore prides himself on things of war in the
following words:

.
The great house is all agleam with bronze. War
has bedecked the whole roof with bright helmets,
from which hang waving horse-hair plumes to make
adornment for the heads of men; the pegs are

¹ for bathing as a sign of warmer weather, cf. Long *Past*
3. 24 ² cf. Eust. *Il.* 1319. 67.

LYRA GRAECA

κρύπτοισιν περικείμεναι λάμπραι κνάμιδες,
 ἄρκος ἰσχύρω βέλους,¹
 5 θόρρακές τε νέω λίνω κούιλαί² τε κατ' ἄσπιδες
 βεβλήμεναι,
 πὰρ δὲ Χαλκίδικαι σπάθαι, πὰρ δὲ ζώμματα³
 πόλλα καὶ κυπάσσιδες·
 τῶν οὐκ ἔστι λάθεσθ', ἐπειδὴ πρώτιστ' ὑπα
 Φέργον ἔσταμεν⁴ τόδε.

καίτοι μᾶλλον ἴσως ἤρμοττε τὴν οἰκίαν πλήρη εἶναι μουσικῶν
 ὀργάνων ἀλλ' οἱ παλαιοὶ τὴν ἀνδρείαν ὑπελάμβανον εἶναι
 μεγίστην τῶν πολιτικῶν ἀρετῶν κ.τ.λ.

20

Strab 14 661 [π Καρῶν] τοῦ δε περὶ τὰ στρατιωτικὰ ζήλου
 τὰ τε ὕψα ποιοῦνται τεκμήρια καὶ τὰ ἐπίσημα καὶ τοὺς λόφους
 ἅπαντα γὰρ λέγεται Καρικὰ ὁ δὲ Ἀλκαῖος

λόφον τε σείων Κάρικον . . .

21

Hdn π μ λ. 2 929 15 Lentz παρηγησάμεθα δὲ Αἰολίδα
 διάλεκτον διὰ τὸ πτάζω

ἔπταζον ὥστ' ὄρνιθες ὦκυν
 αἶετον ἐξαπίνας φάνεντα.⁵

22, 23, 24

Choer Gram Gr 4 214 20 ἀλλ' ἐπειδὴ τὰ εἰς εὐς ἀπο-
 βάλλουσι τὸ υ κατὰ τὴν γενικὴν χωρὶς τοῦ Ἄρεος Ἄρεος
 τοῦτο γὰρ ἐφύλαξε τὸ υ παρὰ τῆς Αἰολεῦσιν, οἶον

. . . Ἄρεος στρωτιωτέροις⁶

¹ mss ἰ βέ^αενς, ἰσχυροβελές ἄρκος mss also ἐρκος ² mss
 κοίλαι ³ mss ζώματα ⁴ subjunct = ἐσταῖουεν ⁵ B.
 mss ἔπταζον ὡς τό· and ἐξαπτήνας ⁶ mss στρατ.

ALCAEUS

hidden with bright brazen greaves to ward off the strong arrow, corslets of new linen cloth and hollow shields are piled upon the floor, and beside them stand swords of Chalcidian steel, and many a doublet, many a kilt. These we cannot forget, so soon as ever we undertake this task

Whereas the house should rather, perhaps, have been full of instruments of music. But the ancients considered courage to be the greatest of the political virtues, etc

20¹

Strabo *Geography* [the Carians]: Their warlike proclivities are indicated by the shield-thong, shield-device, and helmet-plume, all of which are called Carian, compare . . . and Alcaeus

and tossing a Carian plume . . .

21

Herodian *Words without Parallel*. I excepted the Aeolic dialect because of *πρᾶζω* 'to cower'; compare

They cowered like birds at the sudden sight of a swift eagle.

22, 23, 24

Choeroboscus *On the Canons of Theodosius*. But since nouns in *-eus* lose the *u* in the genitive except *Ἄπειρος* 'Apeiros' 'War,' for this has kept the *u* in Aeolic, as

greater warriors than the War-God

¹ cf Eust *Il.* 367 25

LYRA GRAECA

καὶ πάλιν·

· · · · · τὸ γὰρ
· Ἄρευι κατθάνην κάλον · · · ·

καὶ πάλιν

μεῖζαν τ' ἐς ἀλλάλοις Ἄρευα.¹

25²

Hesych ἐπιπνεύων³ . Ἀλκαῖος·

ἦ ποι σὺν ἄνδρων ἄγε <δε>δάσμενον
στρότον, νόμισμ' ἔν οἱ πνέοισα.⁴

26⁵

Ox. Pap. 1233. 8. 3-5

[. . .] εὐτέ με γῆρας τε[τόρη] ἀλγάρεον, ἔνθ'
ἔμοι]
[μὴ γένοι]το λάθε[σθ]αι χ[ά]ρ[ιτος τῶν προτέρων
φίλων.]

27⁶ [εἰς Μυτιλήνην]

Ibid 5-12

[Νῦν παί]δων ἀπάλων σ' ὕμν[έομεν γὰ τρόφ',
ὅσοι στίχι]
[τᾶ πρώ]τᾶ πολιάταν, ὀλιγον σφ[ῶν πεποή]-
μενοι]
[ἔξισαν·] τὸ γὰρ ἐμμόρμενον ὄρ[γον θέσαν
ἄνδρεσι]

¹ mss also μίξαντες ἀλλήλοισιν Ἄρευι (Ἄρευα) ² cf. Camb. Philol Soc Proc 1916 ³ ms ὀπιπνεύων, see Schmidt

ALCAEUS

and again :

for 'tis noble to die in war ;

and again :

They mingled war one against another.¹

25

Hesychius ἐπιπνεύων 'breathing upon, inspiring': . . .
Alcaeus

Verily she did join together a divided host of men
by inspiring it with law and order.

26

From a Second-Century Papyrus :

. . . As for me, when grievous age wears me out,
then be it not mine to forget the kindness of such
as were my friends of old.

27 [To MYTILENE]

From the Same :

Now is our song of thee, thou great Nurse of all
those tender youths who recking so little of them-
selves took the field in the first rank of our people ;
for they have done the allotted task of men with the

¹ cf. Cram *A O* 3 237 3

⁴ *E l c* ms *ἡπουσυναγαδρωνδάσμενον στρατὸν νομισμένοι*
πνέοισα ⁵ *E, C.R* 1916 103 ⁶ so *E, l c*.

LYRA GRAECA

[μὴ ἄλλ]αισ' ἄνδρεσι τοῖς γεινο[μένοισιν δια-
 νοίαις]
 5 [αἰ πάντ]α σοφὸς ἦ καὶ φρέσι πύκνα[ις ἱκελὸς
 θέω,]
 [οὐδέ κ' ὦ]ς παρὰ μοῖραν Δίος οὐδὲ τρίχ'
 [ἐτιλλόμεν,]
 [ἄνδρες τ'] ἔντες^a ἄσαις μειχ[νύμεθ' ἀνδρο-
 πρέπεσιν βίον·]
 [νέοισιν δ]ὲ φέρεσθαι βάθυ[ν ἐς πῶρον
 Ἀρηΐω]
 e g [οὐκ ἔοικε κλόνω· οὔτοι δ', ὅτ' ἔπηλθεν
 δυσεπήβολος]
 | [στρότος τὰν πόλιν, οὐκ ἐξεφόβευτ', ἀλλὰ σὺν
 ἔντεσι]. . .

28¹

Aristid 1 821 δι' ἃ πάντα χρή καὶ τὸ συμβεβηκὸς ἐνεργεῖν
 ὡς πρῶτατα, καὶ τῶν δευτέρων ἐρωμένως ἀντέχεσθαι, καὶ τὸν
 λόγον βεβαιῶσαι, ὅτι

Οὐκ οἴκται κάλως τετεγάσμεναι
 λίθοι τε τειχέων εὖ δεδομήμενοι²
 οὐδὲ στένωποι καὶ νεώρι'
 ἃ πόλις, ἀλλ' ἄνερες χράεσθαι

5 τοῖς αἰ πάρεσι δυννάμενοι . . .

29¹

Nicol *Progymn* 1. 277 Walz πρὸς ἃ δὴ βλέπων Ἀλκαῖος ὁ
 ποιητὴς οὐ ξύλα καὶ λίθους ἀλλ' ἄνδρας ἐφιλοσόφησε πόλεως
 σύστασιν.

^a P ὄντες¹ E, *Camb Philol. Soc Proc* 1916 mss . . .
 ἐστεγασμένοι . οὐδε λίθοι . . . στενωποί τε καὶ . . .
 ἄνδρες χρῆσθαι αἰ παρῶσι δυνάμ. ² οἱ ἢ δεδομήμενοι?

ALCAEUS

same will as those who have grown to be men. Were I all-wise, were I like to a God in shrewdness of wit, even so I would not so much as pluck out a hair contrary to the decree of Zeus,¹ and being grown men our lives are mingled with troubles befitting our estate; but for youths to rush into the deep tumult of the battle mellay—that is not for them [Yet these, when a host ill-conquerable came up against our city, laid fear aside and took arms and. . . .]

28²

Aristides *Rhodian Oration*: For all these reasons we must bear our misfortune as gently as we can and stoutly reject the second place, and confirm the saying that

Not houses finely roofed or the stones of walls well-built, nay not canals and dockyards, make the city, but men able to use their opportunity.

29²

Nicolaus *First Exercises in Oratory*: It was in reference to this that the poet Alcaeus made the profound statement that a city was composed not of timber and stones but of men

¹ i. e. I am content to be a grown man as my beard shows me to be ² cf. Aristid. l. 791

LYRA GRAECA

Aristid 2. 273 π τῶν Τεττάρων . . τὸν λόγον ἦν πάλαι
μὲν Ἀλκαῖος ὁ ποιητῆς εἶπεν, ὕστερον δὲ οἱ πολλοὶ παραλαβόντες
ἐχρήσαντο ὡς ἄρα

οὐ λίθοι ξύλα τ', οὐ τέχνα
τεκτόνων πόλεις, ἀλλ' ὅπα
ποπτά κ' ἔωσιν ἄνδρες

αὐτοῖς σφῆζην¹ εἰδοτες, ἐν-
5 ταῦθα τείχεα καὶ πόλεις.¹

30²

Sch. Aesch Sept. 398 [οὐδ' ἐλκοποιὰ γίνεται τὰ σήματα]
ταῦτα παρ' Ἀλκαίου

οὐ <γὰρ> τιτρώσκει τὰπίσασμ' οὐδ'
αὐτα κατ' αὐτ' ἐδύναν ἔχουσιν
αἰ μὴ αὐτὸς ὥχων αἶ κε γέναιος ἦ.³

31

Cram A P. 4 61 13 ἄρκος οὐδέτερον, οὐ μέμνηται Ἀλκαῖος
. τῷ ἀχάλινον⁴
ἄρκος ἔση

32

Apoll Pion 101. 3 ἄσφε Αἰολεῖς

. ὅτ' ἄσφ' ἀπολλυμένοις σάως.⁵

Ἀλκαῖος δευτέρῳ

¹ mss οὐδὲ ξύλα οὐδὲ τέχνη αἱ πόλεις εἶεν ἀλλ' ὅπου ποτ' ἂν
ᾖσιν . . . ἐντ καὶ τείχη καὶ πόλεις ² E, Cuius Philol.
Soc Proc 1916 ³ mss τὰ ἐπίσημα ὅπλα οὐδὲ αὐτὰ καθ'
ἑαυτὰ δύνανται ἔχει εἰ μὴ ἐν τῷ φέρει αὐτὰ ἐὰν γενναῖος ᾖ :
ἐδύναν = ἐδύνην ⁴ E, i e. ἀχάλινον (the quotation must

ALCAEUS

Aristides *The Four Great Athenians*: . . . the saying which the poet Alcaeus said long ago, but which has since been used by all and sundry, that

Not stone and timber, nor the craft of the joiner,
make the city; but wheresoever are men who know
how to keep themselves safe, there are walls and
there a city.

30

Scholiast on Aeschylus [Blazons make no wounds] This comes from Alcaeus:

For blazons wound not nor of themselves carry
pain, except he that wields them, if *he* be a noble
man.

31

Cramer *Inedita (Paris)* ἄρκος 'defence': neuter; used by Alcaeus.

to whom you shall be an unbudleable
defence.¹

32

Apollonius *Pronouns*: ἑσφε 'them' is Aeolic; compare Alcaeus, Book II:

. . . when thou savest them from destruction.

¹ *irresistible*

have proved ἄ neuter). of χαλίνος *E G* 561 4 mss τὸν χαλινόν: *E G*. ταχαλιτινόν and ἑσση ⁵ 2nd pers sing of σώωμι (or σώω, of σαώω?) *E* ¹ σάων infin ?

LYRA GRAECA

33

Cram. *A O.* 1 298 17 Αἰολεῖ, νάεσσι.¹

κάπιπλεύσαις νάεσσιν .

Ἄλκαῖος.

34

Ibid. 4 336 6

Ἄρέως

ἀπὸ Ἄρεως. εὐρέθη δὲ παρὰ Ἀλκαίῳ

35

Poll. 4. 169

κύπρον

δὲ τὸ οὕτω καλούμενον μέτρον ἔυροις ἂν καὶ παρὰ Ἀλκαίῳ ἐν δευτέρῳ Μελῶν.

Γ' καὶ Δ'

ΣΤΑΣΙΩΤΙΚΩΝ

36

Apoll *Adv* 197. 12 τῇδε γὰρ ἔχει καὶ τὸ ἐπίρρημα παρ' Αἰολεῦσι τὸ μέσοι

. . . γαίας καὶ νιφόμεντος ὀρράνω μέσοι·

τῇδε ἔχει καὶ ἀπὸ τοῦ τήλοθι τὸ πῆλοι²

¹ νάεσσιν *Et*: mss *A O.* νάεσσι· mss κάπιπλεύσαις (*L*), -πλεύσειν *B* -πλεύση ² cf. Ibid. 177 5 τὸ γὰρ παρὰ τοῖς περὶ τὸν Ἄλκαῖον μέσοι . ὃν τρόπον παρὰ τὸ οἶκος τὸ οἶκοι ἐγένετο σημαῖνον τὸ ἐν οἴκῳ

ALCAEUS

33¹

Cramer *Inedita (Oxford)*: The Aeolic form is *νάεσαι* ('in ships'); compare Alcaeus:

and having sailed thither in ships

34²

Ibid *Ἀρεως*

of Ares

from *Ἀρεως*, which is found in Alcaeus:

35³

Pollux *Vocabulary*:

cyprus,

the measure so-named, you may find also in the second book of Alcaeus' *Lyric Poems*.

BOOKS III AND IV

'POLITICAL POEMS

36

Apollonius *Adverbs*: For it is thus also in Aeolic with the adverb *μέσσοι* 'amid' or 'between':

. . . between earth and snowy sky;

and it is the same with *πῆλοι* from *τῆλοθι* 'afar'⁴

¹ cf *EM* 605 27 ² cf Eust *Il.* 118 35 ³ cf Poll 10 113 ⁴ cf the Same: For the word *μέσσοι*, used by Alcaeus . . . in the same way as *οἴκοι* 'at home,' comes from *οἶκος* and means 'in the house': perh from the same poem as 37 * see p 327 n. 2

LYRA GRAECA

37, 38, 39

Heracl *Alleg Hom* 5 ἐν ἱκανοῖς δὲ καὶ τὸν Μυτιληναῖον
μελοποιὸν εὐρήσομεν ἀλληγοροῦντα τὰς γὰρ τυραννικὰς ταραχὰς
ἐξ Ἰσου χειμερίῳ προσεικάζει καταστάματι θαλάσσης

Ἄσυννέτημι τὸν ἀνέμων στάσιν.¹
τὸ μὲν γὰρ ἔνθεν κύμα κυλίνδεται,
τὸ δ' ἔνθεν· ἄμμες δ' ὄν τὸ μέσσον
νῆϊ φορήμεθα σὺν μελαίνῃ

5 χεῖμωνι μόχθεντες μεγάλῳ μάλα·
πὲρ μὲν γὰρ ἄντλος ἱστοπέδαν ἔχει,
λαΐφος δὲ πᾶν ζάδηλον ἤδη
καὶ λάκιδες μέγαλαι κατ' αὐτο,
χόλαισι δ' ἄγκουναι.²

τίς οὐκ ἂν εὐθὺς ἐκ τῆς προτροπῆς περὶ τὸν πόντον εἰκασίας
ἀνδρῶν πλωϊζουσέων θαλάττιον εἶναι νομίσσει φόβον, ἀλλ' οὐχ
οὕτως ἔχει Μυρσίλος γὰρ ὁ δηλούμενός ἐστι καὶ τυραννικὴ κατὰ
Μυτιληναίων ἐγειρομένη σύστασις ὁμοίως δὲ τὰ ὑπὸ τούτου
<πραττόμενα>³ αἰνιττόμενος ἐτέρωθί που λέγει

Τὸ δηῦτε κύμα τὸ προτιάνεμον⁴
στείχει, παρέξει δ' ἄμμι πόνον πόλυν
ἄντλην, ἐπεὶ κε νᾶος ἔββα.⁵

κατακόρως ἐν ταῖς ἀλληγορίαις ὁ νησιώτης θαλασσεύει καὶ τὰ
πλεῖστα τῶν διὰ τοὺς τυράννους ἐπεχόντων κακῶν πελαγίσις
χειμῶσιν εἰκάζει

Hesych.

. . . τετραέλικτον ἄλμαν⁶

ἤγουν τρικυμίαν.

¹ mss ἄσυννέτην νῆ (καὶ) κ.τ.λ. ² ἄγκουναι B-E i. e. ἀγκοῖναι
of Hesych. · mss ἄγκυραι ³ E ⁴ i. e. προσήνεμον E, Cambr.
Philol Soc Proc 1916 mss τῷ προτέρῳ νέμω correction of
τῷ πρώτῳ ἀνέμῳ ⁵ ἔββα E l c Seid ἐμβα · mss ἐμβαίνει

ALCAEUS

37, 38, 39

Heracleitus *Homeric Allegories*: We shall find the lyric poet of Mytilene using allegory in a considerable number of passages. He likens the disturbances caused by the tyrants very literally to stormy weather at sea.

I cannot tell the lie of the wind,¹ one wave rolls from this quarter, another from that, and we are carried in the midst with the black ship, labouring in an exceeding great storm. The water is up to the mast-hole, the sail lets daylight through with the great rents that are in it, and the halyards² are working loose³

Who hearing this would not conclude immediately from the moving sea-imagery that the fear conveyed by the words is fear of the sea on the part of men aboard ship? Yet it is not so, for the poet means Myrsilus and a monarchical conspiracy hatching against the Mytileneans. And he similarly hints at Myrsilus' intrigues in another place:

Lo now! the wave that is to windward of us comes this way, and will give us sore labour to bale it out when it breaks over us.⁴

In fact the islander almost overdoes the sea-going in his allegories, likening most of the prevailing tyrant-troubles to storms on the ocean.

Hesychius *Glossary*:

a four-times coiled surge of brine
that is, the third or greatest wave

¹ or 'factious strife of the winds', prob the words have a double intention. ² the ropes that keep the yard in position. ³ cf Boiss *A G* 3 295, Hor *Od.* 1. 14: prob continued in *fr* 73 (*L*). ⁴ see *Appendix p* 443

⁶ doubtfully ascribed to A. by B on 152 (154 Bgk). mss ἀλμαν. cf. Sch. Pind. *I.* 1. 52, perh = O.P. 1789. 38 (read πετρ.?)

LYRA GRAECA

40

Hdn. π μ λ (2. 916 12 Lentz) εἴρηται δὲ δ δαίμων παρ'
Ἀλκαίου διὰ τοῦ α μένοντος τοῦ σ Ποσειδαν

οὐδέ πω Ποσειδαν
ἄλμυρον ἐστυφέλιξε πόντον.

41¹ [εἰς τὴν Πατρίδα]

Berl. *Klassikerlexikon* 5. 2. 12 + *Aberdeen Papyri* 1^a:

[Τίς γνώμα σ' ἐσέ]δν καὶ διανοίᾳ
[ἃ τόσσον τετάρᾳ]ξαι χρόνον, ὦ πά[τρι ;]
[θάρση· οὐ φᾶσε γ]ὰρ αὐτος Κρονίδα[ς χρέων]
[ἔμμεναι σ' Ἀρε' ὅπ]πα κέ σ' ἔλη τρέ[μην,]
5 [οὐδ' ἀμφικτίον'] οὐδ' οὖν ἄλλα πῆλ[ορον]
[ζαπλεύσαντ' ἐρ]έταν δῆ[θ'] ἑκατη[βόλω]
[τενέην δόρρος ἄε]θλον πολυπή[μονα,]
[αἰ μὴ πάντας ἀρ]ίστηας ἀπυκρ[ιν]έ[ς]
[αὐτα τῶν σέθεν εἰ]ς μάκρον ἀπει[μένα].
10 ἄνδρες γὰρ πόλιος πύργος Ἀρεῖος.³
[νῦν δέ σ' οὐδεν ἔ]τ' ὥς κῆνος ἐβόλλετο
[δρᾶσαν ὥκεα δῆ] μοῖρα κατέσχ[εθε,]
[καὶ βρύτηρες ἐ]πεί σοι ἦμεν ἐπεί[μενοι]
[ἐκ σέθεν παράγ]ων Ζεὺς ὑπελ[εν πάλι]ν.
15 [βεβόλλετο γὰρ] αὐτῷ· τά τ' ἔχεις [κάκ]ων
[νῦν ὅτις κε θέλη]σ' ἐβφερέτω λ[ύσιν].
[οὐ μὰν νέωστι] τόδ' εἰς εἴαν[ον ἄλλοον]

¹ E, cf. C.R. 1917 33, (a) from phot only ² P ουτ'
³ cf Sch Aesch Pers 347, Sch Soph. O.T. 56 (Ἀλκαῖος)
^a joined by L

ALCAEUS

40

Herodian Words without Parallel: The God Poseidon has the *a* and the *s* in Alcaeus:

. . . nor had Poseidan yet roughened the salt sea

41 [TO HIS COUNTRY]

From a First-Century Papyrus.

What purpose or intent is in thee, my Country, that thou hast been so long time distraught? Be of good cheer; for the son of Cronus himself¹ did tell thee that thou hadst no need to fear warfare howsoever it should seize thee, nor should neighbour foeman, nay nor oarsman from over the far-bounded sea, maintain for long the woeful conflict of the far-flung spear, unless thou shouldst of thyself send afar all the best of thy people, to sunder them from thee.² For 'tis men that are a city's tower in war. But alas! thou no longer doest the Father's will, and so a swift fate hath overtaken thee, and us that had been sent to help thee, Zeus—for so he had willed it—hath made to miscarry³ and taken away from thee again. And let whoso will, bring thee assuagement of thy woes.

Yet not a thing of to-day nor of yesterday is the death-dealing robe⁴ in which thou art clad

¹ an oracle? ² scholia ref. to the 'first banishment,' of Alcaeus, Sappho, Pharnas, Antimenidas, and others, to Pyrrha in Lesbos for plotting against Myrsilus
³ ref. either to an attempt of the exiles to return by force of arms or rejection by M. of an offer of the exiles to return and combine with him against an external foe ⁴ like Nessus' poisoned shirt which caused the death of Heracles

LYRA GRAECA

- [ἐσέδυσ· Τενάγη]ς γὰρ τάδε σοι ἄ[ρχετ]ο
 [Ἀολίῳ, ὃν ἄδε]λφος Μάκαρ ἔγχε[ι]
 20 [κατέκτεινε π]άροιθεν βαρυλ[ει]ψήνῳ.
 [τὰς ἔγω πέρι το]σσουτον ἐπεύ[χ]ομαι,
 [οὔτῳ μήκετ' ἴδ]εσθαι ἀελίῳ φάος¹
 [ὄλεσθαι δὲ τάχ', α]ἴ γε Κλεανακτίδαν
 [ἢ τὸν χιρραπόδαν] ἢ ῥχεανακτίδαν
 25 [ζῶν ἔγω περιίδω], τὸν μελιάδεα
 [πόλις καὶ στάσις ὑμ]μάλικος ὄλεσαν.²

42

Ath 10 430a κατὰ γὰρ πᾶσαν ἔβαν καὶ πᾶσαν περίστασιν
 πίνων ὁ ποιητῆς οὗτος (Ἀλκαῖος) εὐρίσκεται χειμῶνος μὲν ἐν
 τούτοις (157) ἐν δὲ τοῖς συμπτώμασιν (158). . . ἐν δὲ
 ταῖς εὐφροσύναις³

Νῦν χρῆ μεθύσθην καὶ τινα πρὸς βίαν
 πόνον,⁴ ἐπειδὴ κάτθανε Μύρσιλος.

43, 44

Apoll Pron 97 20 [ἄμμι κ τ λ] τὰ γὰρ παρ' Αἰολεῦσιν
 ἔνεκα τῆς συντάξεως πολλάκις ἀποβάλλει τὸ ν διὰ εὐφωνίαν
 (Sa 42)

αἶ δέ κ' ἄμμι Ζεὺς τελέσῃ νόημα·

Ἄλκαῖος μένει τε ἐπὶ τοῦ

· · · ἄμμι ἀθάνατοι θεοὶ
 νίκαν <ἔδωκαν>.⁵

Αλκαῖος τρίτῳ, καὶ ἐπ' ἄλλων πλειόνων.

¹ P]ησθ', i. e. ἴδησθε due to misinterpretation of elided
 diphthong ² P prob ο]μη P]μηκίλος cf Theocr
 29 ³ Mein mss εὐφρόναις ⁴ Ahr τῶν ἡν 'drink',
 but if τινα were subj of the 2nd vb it would be subj of
 the 1st, and so could not follow καὶ cf 77 B 24 (App.), cf

ALCAEUS

These woes began for thee with Tenages, son of Aeolus, that was slain of yore by the sword of his brother Macar,¹ a sword that left sorrow behind it. And now I make this prayer concerning thee: that I may no longer see the daylight, if the son of Cleanax² or yonder Splitfoot³ or the son of Archeanax be suffered yet to live by one whom his dear sweet native-land, and factious strife as old as itself, together have done away.

42

Athenaeus *Doctors at Dinner*: For at every time and on every occasion the poet Alcaeus is found drinking, in the winter, in these lines: (157). ; in his misfortune, in these: (158) ; and in his rejoicing, in these

'Tis time for wine and time for women, now that Myrsilus is dead.

43, 44

Apollonius *Pronouns* (on ἡμῖν 'to us,' etc.). For the forms used by the Aeolic writers often discard the *n* for the sake of euphony in sentence-construction, compare (Sa 42), and this

and if Zeus will accomplish what is our intent;

Alcaeus And the *n* remains in.

the immortal Gods have given us the victory,

from Alcaeus' third Book, and in many more places

¹ cf Sch *Il* 24 544: founder of the Greek colony of Lesbos ² Myrsilus ³ Pittacus

Hesych *πνεῖν ἐνεργεῖν* *E* mss *πνεῖν*, a very old reading, cf Soph. *Fr.* 655 N ⁵ *E* (lost by haplogr)

LYRA GRAECA

45

Harpoer. 1. 288 Dind τετύφωμαι . . ἀντὶ τοῦ ἐμβεβρόν
τημαι, ἔξω τῶν φρενῶν γέγονα . . καὶ γὰρ Ἀλκαῖός φησι

πάμπαν δ' ἐτύφωσ' ἐκ δ' ἔλετο φρένας.¹

46

Eust. II 603 39 λέγει ὁ αὐτὸς (*Αριστοφάνης ὁ γραμματικός)
καὶ ὅτι τὸ συνεστραμμένον πνεῦμα καὶ κατάρασσον ἄνεμον

κατάρη (οἱ κατώρη)²

λέγουσιν ὁ Ἀλκαῖος καὶ ἡ Σαπφώ διὰ τὸ κατωφερῇ ὁρμῇν ἔχειν.

47

Heph. 84 ἐπιωνικὸν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικόν
ἐστι, τὸ καλούμενον Ἀλκαϊκὸν ἐνδεκασύλλαβον, οἶον (fr 1)

Μέλαγχρος, αἶδως ἄξιλος εἰς πόλι²

48

Sch Nic. Ther 618 [καὶ μυρίκης λάξοιο νέον πανακαρπεία
θάμνον | μάντιν ἐν αἰζηοῖσι γεράσμιον]· καὶ ἐν Λέσβῳ δὲ ὁ
Ἀπόλλων μυρίκης κλάδους ἔχει ὅθεν καὶ μυρικαῖος καλεῖται καὶ
Ἀλκαῖός φησιν ἐν τοῖς περὶ Ἀρχεαυακτίδην³ καὶ τὸν πρὸς Ἐρυθ
ραίους πόλεμον φανῆναι τὸν Ἀπόλλωνα καθ' ὕπνον ἔχοντα μυρικῆς
κλῶνα

e. g. ἔμοι γὰρ πολέμεντι πρὸς Ἐρυθράοις
Ἀπόλλων κατ' ὕπνον κλῶνα μυρίκινον
ἦλθ' ἔχων . .

¹ Pors mss π δὲ τύφως ἐκ δὲ λέγετο φ ² E, εἰς = ὦν
mss εἰς πόλιν ³ cf 41 26 ^a see opposite

ALCAEUS

45

Harpocration *Lexicon to the Attic Orators*: τετύφωμαι: . . . equivalent to ἐμβεβρόντημαι 'to be out of one's mind' . . . , compare Alcaeus:

He struck him mad altogether and took his wits away

46¹

Eustathius on the *Iliad*: Aristophanes the grammarian says that a whirlwind or downward-striking blast is called

a down-rushing wind

by Alcaeus and Sappho, because it has a downward motion.

47²

Hephaestion *On Poems*: The epionic trimeter a *major* catalectic, the Alcaic eleven-syllable, as it is called, . . . for instance (*f*. 1); and:

Melanchros, being worthy of his country's respect

48

Scholast on Nicander *Venemous Bites* [And thou shouldst take a young branch of tamarisk ere it bear fruit, a magician honoured among men] . . . and in Lesbos Apollo holds branches of tamarisk, and so is called 'God of the tamarisk' And Alcaeus, in the poems on the son of Archeanax and the Erythraean War, tells us that Apollo appeared in a dream with a branch of tamarisk in his hand

e g For when I was fighting the Erythraeans,
| Apollo came unto me in my sleep with a
| tamarisk branch in his hand

¹ of Sa. 54 and Porphy. *Q Hom.* p 41 Schrader (κατώρης)

² cf. Cram *A.O* 1 208. 13 where read Μέλαγχρος αἰδῶς ὄξιος ἀντὶ τοῦ αἰδοῦς

LYRA GRAECA

49

Apoll. Pron. 100. 12 ὕμμε Αἰολεῖς·

τὸ γὰρ θεῶν ἰότατ' ὕμμε λάχον τῶν ἀφάτων γέρας
θήσει¹

50

Sch Ar. Vesp. 1234 παρὰ τὰ Ἀλκαίου·

Ὀνηρ οὗτος ὁ μαιόμενος τὸ μέγα κρέτος²
ὀντρέψει τάχα τὰν πόλιν· ἃ δ' ἔχεται ρόπας·³

ἀντὶ τοῦ ζητῶν μέγα κράτος ἐκ τῶν Ἀλκαίου δὲ παρῳδεῖ εἰς
Κλέωνα ὡς μαινόμενον.

51

Diog. Laert. 1 S1 τοῦτον (Πιττακόν) Ἀλκαῖος σάραποδα μὲν
καὶ σάραπον ἀποκαλεῖ διὰ τὸ πλατύπουν εἶναι καὶ <σαίρειν καὶ>⁴
επισύρειν τῷ πόδε, χιρροπόδαν⁵ δὲ διὰ τὰς ἐν τοῖς ποσὶν ῥαγάδας,
ὡς χιράδας ἐκάλουν, γαύρακα⁶ δὲ ὡς εἰκῇ γαυριῶντα, φύσκωνα
δὲ καὶ γάστρωνα ὅτι παχὺς ἦν, ἀλλὰ μὲν καὶ ζοφοδορπίδαν⁷ ὡς
ἔλυχρον, ἀγάσυρτον δὲ ὡς ἐπισεσυρμένον καὶ ῥυπαρόν

e g. . . . οἱ σάραπον καὶ χιρροπόδαν τινά,
γαύρακα, φύσκωνα, ζοφοδορπίδαν,
κάλον μάλ' ἄνδρα ἀγάσυρτον,
θήκατ' ἔμας πόλιος μόναρχον.

¹ E, cf Il 23. 79, Pind P 2 50. mss λαχόντων αφυτον θ γ
² mss κράτος ³ mss ανατρέψει and ροπας ⁴ E ⁵ mss
χειροπόδην, cf EM 810 27 χεῖραι (read χῖραι) αἱ ἐν τοῖς ποσὶ
ραγάδες καὶ χειρόποδες οἱ οὕτω τοὺς πόδας κατεργαγότες, Eust
Il 194 49 ⁶ Hfm from Hesych γαύρηξ ὁ γαυριῶν mss
γαύρικα ⁷ cf Hesych ζοφοδερκίας <ὁ ἐν σκοτῶν βλέπων |
ζοφοδορπίδας> σκοτόδειπνος; λαθροφάγος (so read)

ALCAEUS

49

Apollonius *Pronouns*: ὑμῖς 'you,' Aeolic; compare

For the prerogative which belongs to you by grace of the Gods, he will make the prerogative of insatiate men.

50

Scholast on Aristophanes *Wasps* [where it is parodied]
From Alcaeus

This man with his longing for great power will quickly overturn his country, she is tottering now ¹;

κρείτος 'power' instead of κρείτος, he is parodying Alcaeus in reference to Cleon, as being a madman ²

51 ³

Diogenes Laertius *Life of Pittacus*: This is he whom Alcaeus calls *Diagfoot* because he was flat-footed and dragged or trailed his feet after him, *Splitfoot* because of the so called chaps or cracks in the skin between his toes, *Prancier* because he bore himself proudly without reason, *Pudding-belly* or great-paunch because he was fat, *Sup-r'-the-dark* because he did not use lamps, ⁴ and *Suept-and-Garnished* because he was slovenly and dirty.

¹ the Gk. is 'near a swing-down' (of the scales and the like) ² the scholiast implies that Ar parodied μαίνομος 'longing for' with μαινώμενος 'mad on' ³ of Suid σαρπάριος, Poll 2 1715, Plut *Qu Conv* 8 6 1 ⁴ the true explanation is more probably that he supped long and late, Hesych however explains it as 'supping in the dark, eating in secret'

LYRA GRAECA

51 A

Eust. *Od* 1687 52 τὸν ἐφιάλτην

ἐπιάλταν

κατὰ παλαιὰν παρασημείωσιν ὁ Ἀλκαῖος λέγει.

52

Id. 314. 43 (*Il.* 2. 654) Ἀλκαῖος δέ, φασί, καὶ Ἀρχίλοχος

ἀγέρωχον

τὸν ἕκκοσμον καὶ ἀλαζόνα οἶδε.

53 πρὸς Πιπτακόν (?)

Heph 68 [*π. Ἰωνικοῦ τοῦ ἀπὸ μείζονος*]. ἔνια δέ (τῶν τριμέτρων ἀκαταλήκτων) ἐκ μιᾶς Ἰωνικῆς καὶ δύο τροχαϊκῶν οἶον

Τριβόλλετερ.¹ οὐ γὰρ Ἀρκάδεσσι λῶβα . . .

54

Artem *ὄνειρ* 2. 25 ταύτης γὰρ (τῆς δρυὸς) τὸν καρπὸν ἥσθιον οἱ Ἀρκάδες καὶ ὁ Ἀλκαῖος φησι

. . . Ἀρκαδες ἔσσαν βαλανήφαγοι.

55

Apoll *Prom* 105 31 ἡ τεός Δωρικὴ τῇ σός δμωνυμεῖ . . . καὶ παρ' Αἰολεῦσιν Ἀλκαῖος ἐν πρώτῳ (12) καὶ

οἴκῳ τε πὲρ σῶ καὶ πὲρ ἀτιμίαις . . .

ὁ αὐτὸς κοινῶ ἔθει

¹ mss Heph *τριβωλ.*, Choer *τριβολ* adding ἔστι δὲ εἶδος ἀκάνθης if it were *τρί* Heph would have remarked it, cf. Ibid 70 did *τρίβη* = thorn?

ALCAEUS

51 A¹

Eustathius on the *Odyssey* According to the ancient marginal note Alcaeus says ἐπιδάτῃς
the nightmare
for ἐφιδάτῃς

52

The Same on the *Iliad* It is said that Alcaeus and Archilochus knew the unruly and insolent as ἀγέρωχοι or
overweening

53 To PITTACUS (?)

Hephaestion *Handbook of Metre* [on the *Ionicum a maiore*] Some of the acatalectic trimeters are composed of one ionic and two trochaics thus.

O thou destroyer of hips and haws²—for 'tis no shame to an Arcadian [to be called that] . . .

54

Artemidorus *On Dreams* The fruit of the oak was eaten by the Arcadians³, compare Alcaeus:

The Arcadians were eaters of acorns.

55

Apollonius *Pronouns*: The possessive τεός 'thy' is equivalent in Doric to σός . . . , and also in Aeolic, compare Alcaeus Book 1. (12), and:

Near to your house and near to your infamies . . . ; in the latter passage the same poet uses the common form σός.

¹ of *E M.* 434 12 (ἐπίδαλον) ² i.e. eater of wild fruit, like a bird; Pittacus was of low birth, cf. 54: cf. Choer. *Ep.* 1. 272

LYRA GRAECA

56

Eust. *Od.* 1 107. (1397. 32) [πεσσοῖσι . θυμὸν ἔτερπον]
τοὺς δὲ πεσσοὺς λέγει (ὁ τὰ Περὶ Ἑλληνικῆς Παιδείας γράψας)
ψήφους εἶναι πέντε αἷς ἐπὶ πέντε γραμμῶν ἑπαιζόν· ἐκατέρωθεν, ἵνα
ἕκαστος τῶν πεπτευνόντων ἔχῃ τὰς καθ' ἑαυτὸν . παρετείνετο
δὲ, φησί, δι' αὐτῶν καὶ μέση γραμμή, ἣν ἱερὰν ὠνόμαζον
ἐπεὶ ὁ νικώμενος ἐπ' ἐσχάτην ἵεται ὕθεν καὶ παροιμία 'κινεῖν τὸν
ἄφ' ἱερᾶς λίθου,' δηλαδὴ ἐπὶ τῶν ἀπεγνωσμένων καὶ ἐσχάτης
βοηθείας δεομένων Σώφρων . . . Ἀλκαῖος δὲ φησιν ἐκ
πλήρους·

. νῦν δ' οὗτος ἐπικρέτει ¹
κινήσῃς τὸν ἀπ' ἱερᾶς πύκινος λίθου.²

57

Sch Pind. *O.* 1. 91 [ἄταν ὑπέροπλον ἄν οἱ πατὴρ ὑπὲρ κρέμασε
κάκτερον αὐτῷ λίθου] περὶ μὲν τῆς τοῦ Ταντάλου κολάσεως ἕτεροι
ἑτέρως λέγουσιν . . . καὶ Ἀλκαῖος δὲ καὶ Ἀλκμᾶν λίθον φασὶν
ἐπαιωρεῖσθαι τῷ Ταντάλῳ <ὁ μὲν Ἀλκαῖος

. Ταντάλῳ>
κεῖτ' ὑπὲρ κεφάλας μέγας, ὦ Αἰσιμίδα, λίθος ³
ὁ δὲ Ἀλκμᾶν (Alcm. 89)

58

Heph 94 [π. ἀσυναρτήτων] ἐνδοξὸν ἔστιν ἐπισύνθετον καὶ τὸ
διπενθήμιμερές τὸ ἐγκωμιολογικὸν καλούμενον, ὅπερ ἔστιν ἐκ
δακτυλικοῦ πενθημιμεροῦς καὶ ἱαμβικοῦ τοῦ ἴσου, & κέχρηται μὲν
καὶ Ἀλκαῖος ἐν ᾧσματι οὗ ἡ ἀρχή

Ἥρ' ἔτι Διυνομένη τῷ τ' Ὑρραδείῳ ⁴
τάρμενα λάμπρα κέαντ' ἐν μυρσινήῳ, ⁵

¹ B mss -κρέκει ² ἀπ' ἱερᾶς B· mss πήρας (πείρας) a cor-
ruption which Eust. (633 61) wrongly supposes a playful
substitution for ἱερᾶς πύκινος E mss -ον ³ κεῖτ' ὑπὲρ E:
mss κεῖσθαι παρ (περί, παρά) through κεῖθ' ὑπὲρ Ahr κεῖσθαι
περ (=ὑπὲρ), but for this equation cf Cram A O. 1 421 34

ALCAEUS

56

Eust on the *Odyssey* [they were diverting themselves at draughts] The author of the treatise *On Greek Games* declares that the draughts were five pebbles with which they played upon five lines drawn on either side, so that each of the players had his own . And there was a line drawn in the middle which they called sacred because the loser comes to the furthest line Hence the proverb 'to move the piece on the sacred line,' used, of course, of those whom desperation drives to their last resource, compare Sophron . . . , Alcaeus gives the phrase in full:

And now this fellow has prevailed, by moving the piece on the sacred line, the cunning man.

57

Scholias on Pindar ['the overwhelming bane which his father hung over him, to wit a mighty stone']: The punishment of Tantalus is variously related . . . ; Alcaeus and Alcman say that a stone was hung over him; compare Alcaeus:

Over Tantalus' head, O son of Aesimus, there hung a great stone;
and Alcman (Alcm 89).

58

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]: A well-known combination, too, is the double two-and-a-half-foot metre called the encomiologic, consisting of a two-and-a-half-foot dactylic and an iambic of equal length, it is used by Alcaeus in the poem which begins:

And are the weapons still lying bright and ready in the myrtle-grove for Dinnomenes and the son of Hyrrhas? ¹

¹ Pittacus

⁴ Seid cf Cram *A O.* 4 326 30, Hfm. *Gr. Dial* 2 588
mss τῶ τυρρακῆφ ⁵ κέαντ' B.; mss κέαντ'

LYRA GRAECA

59 πρὸς Πιπτακόν (?)

Ath 11 460 d [π. ποτηρίων] καὶ Ἀλκαῖος

. ἐκ δὲ ποτήρια¹
πώνης Δινομένη παρίσδων.

60, 61

Sch. *Il.* 22 68 [ῥεθέων]· . Αἰολεῖς δὲ τὸ πρόσωπον καὶ
ρεθομαλίδας

τοὺς ἐνπροσώπους φασί.

Eust. *Od* 1571 43 τὶς δὲ τῶν μεθ' Ὀμηρον τὸ μὲν μῆλον
Δωρίσας εἰς μᾶλον, τὴν δὲ ὕψιν εἰς εἶδος μεταλαβὼν καὶ συνθεῖς²
τὰς λέξεις—Ἀλκαῖος δ' ἦν ἐκείνος ὁ λυρικός³—,

Ἰδομαλίδαν⁴

ἔφη σκωπτικῶς τινα, διὰ τὸ καλλωπίζεσθαι τὰ μῆλα τῆς ὕψεως,
ἐρευνθόμενον δηλαδὴ κορικώτερον

62

Paroem. 2. 765

. πάλιν ταῖς⁵
ῥς παρορίννει·

ἐπὶ τῶν παρακινούντων τινὰ εἰπεῖν καὶ ἄκοντ' αὐτῶν οὐ βούλεται.
Ἀλκαίου ἡ παροιμία.

63

Apoll Prop. 97 11 καθάπερ γὰρ τῷ ταχεῖς παρακίεται τὸ
ταχέειν οὕτω καὶ τὸ ἡμεῖς τὸ ἡμέσιν τό τε ἐν τετάρτῳ Ἀλκαίου

ἄμμεσιν πεδύορον

οὕτω φέρεσθαι ἀπὸ τοῦ ἡμέσιν

¹ *E*: mss -ων ² συνθεῖς *E* mss μεταθ ³ mss κομικός

⁴ mss εἰδομαλίδην· that this is not a corruption of ῥεθομ.
appears from Hesych ἰδομαλίαδαι (sic) οἱ τὰς ὕψεις κοσμούμενοι
and ἰδοὶ ὀφθαλμοί (*B*) ⁵ ταῖς *E*. mss here ἡ (through ταῖς),
elsewhere om.

ALCAEUS

59 To PITTACUS (?)

Athenaeus *Doctors at Dinner* [on cups]: . . . and Alcaeus:
 . . . and you diaphanous goblets sitting beside Dimno-
 menes

60, 61¹

Scholast on the *Iliad* [ῥεθέων 'limbs']: . . . But the
 Aeolic writers use ῥέθος for the face, and call pretty persons
 apple-faced

Eustathius on the *Odyssey*. One of the later poets Doricised
 the word μῆλον 'apple,' changed ὄψις 'face' into εἶδος, and
 putting the two together—the poet in question is the lyricist
 Alcaeus—called a person in jest

apple-cheeked,

because he prided himself on the apples of his cheeks, that
 is his rather maiden-like blushes

62²

Greek Proverb-writers:

He's stirring up the pigs again;

used of those who urge an unwilling man to say what he
 would rather not The proverb occurs in Alcaeus

63

Apollonius *Pronouns*: For just as with ταχεῖς we have
 ταχέειν so with ἡμεῖς 'we' we have ἡμέειν 'to us,' and the
 form ἄμμεειν 'to us,' used in the fourth Book of Alcaeus,

high above us

comes from ἡμέειν.

¹ cf. Eust. *Od* 1412 32, Suet. *Miller Mēl* 415 ² cf.
 Simp. ad Arist. *de Caelo* 35 b Ald., *Paroem* 1 318 (ἐπὶ τῶν
 βιαίων λέγεται καὶ ἐριστικῶν), *Arsen* 460: metre 'Sapphic'

LYRA GRAECA

64

Ath 7 311a [π λαβράκων]· Ἀλκαῖος δὲ ὁ μελοποιὸς μετεωρόν
φῆσιν αὐτὸν νήχεσθαι

65

Aristid 2 155 [π. ῥητορικῆς] εἰ δέ τινες καὶ ἄλλοι περι
βοῶντες ῥητορικὴν ψέγουσι, μᾶλλον δὲ τονθορύζοντες ἐκ τοῦ
ψέφως¹ <τε> τοξεύοντες κατὰ Ἀλκαῖον . . . τοσοῦτόν μοι πρὸς
τούτους ἀποκεκρίσθω, ὅτι ῥητορικῇ παρὰ πόδας διδάσκει τὴν δίκην

e.g. . . . οἱ τονθορύζον ἐκ ψέφαος τ' αἰ
| τόξευον ἀμμέων

66

Plut. *Def. Or.* 2 νεωστὶ δὲ γεγονὼς παρ' Ἀμμωνα, τὰ μὲν
ἄλλα τῶν ἐκεῖ δηλὸς ἦν μὴ πάνυ τεθουμακῶς, περὶ δὲ τοῦ λύχνου
τοῦ ἀσβέστου διηγείτο λόγον ἀξίον σπουδῆς λεγόμενον ὑπὸ τῶν
ιερέων αἰετὶ γὰρ ἔλαττον ἀναλίσκειν ἔλαιον ἔτους ἑκάστου, καὶ
τοῦτο ποιεῖσθαι τεκμήριον ἐκείνους τῆς τῶν ἐνιστύων ἀνωμαλίας,
τὸν ἕτερον τοῦ προάγοντος αἰετὶ τῷ χρόνῳ βραχύτερον ποιούσης
εἰκὸς γὰρ ἐν ἐλάττονι χρόνῳ τὸ δαπανώμενον ἔλαττον εἶναι.
θαυμασάντων δὲ τῶν παρόντων, τοῦ δὲ Δημητρίου καὶ γέλοιον
φήσαντος εἶναι ἀπὸ μικρῶν πραγμάτων οὕτω μεγάλα θηρᾶν, οὐ
κατ' Ἀλκαῖον ἐξ ὄνυχος τὸν λέοντα γράφοντες, ἀλλὰ θρυαλλίδι καὶ
λύχνῳ τὸν οἰραυδὸν ὁμοῦ τι σύμπαντα μεθίσταντας καὶ τὴν
μαθηματικὴν ἄρδην ἀναιροῦντας .

e.g. ἐξ ὄνυχος δὲ λέοντα γράφαις

¹ ψέφως Lobeck -E cf Gal. 8 780, Hesych ψεφαίαις: mss
ψόφου, σκότου

ALCAEUS

64

Athenaeus *Doctors at Dinner* [on the greedy fish called labrax or bass]: The lyric poet Alcaeus says that the bass swims near the surface.¹

65

Aristides [on rhetoric]: If any others go about declaiming against rhetoric, or rather muttering and shooting at it from the dark, as Alcaeus says . . . , let so much be my answer—even as they do it, rhetoric is taking its revenge

e g . . who muttered and kept shooting at us from the dark.

66

Plutarch *On the Cessation of Oracles*: On a recent visit to Ammon it was clear he had been particularly struck with the ever-burning lamp, about which he told us an interesting circumstance related to him by the priests. It seems that they use less oil for it every year, and since it is only reasonable to suppose that the less the oil consumed the shorter the time of burning, they believe this to be an indication that the length of the year is not constant, but that each is shorter than its predecessor. At this there was general astonishment, and Demetrius exclaimed that it was really absurd to pursue so great a quest with such tiny equipment, not, in Alcaeus' phrase,

painting a lion from the claw,

but changing the position of the entire heavens and throwing mathematics out of the window by means of a lamp and a lamp-wick ²

¹ he prob. compared Pittacus to this fish, perh. in the poem to which 162 belongs ² cf. *Paroem.* 2 165, Dem. *El.* 156

Sch. Soph. *O.C.* 954 [θυμοῦ γὰρ οὐδὲν γῆράς ἐστιν ἄλλο πλὴν | θανείν] οἶον οὐκ ἐστι θυμοῦ κρατῆσαι ἄνθρωπον ὅντα οὐ καταγῆράσκει τὸ ὥμῳ τοῦ θυμοῦ, εἰ μὴ ἐξέλθοι τοῦ βίου ὁ ἄνθρωπος ἀδύνατον γάρ ἐστι ζῶντα ἄνθρωπον μὴ θυμῷ χρήσασθαι τοῦτο δὲ παροιμιακῶς λέγεται, ὅτι ὁ θυμὸς ἔσχατον γῆράσκει λέγεται δὲ διὰ τοὺς πρεσβυτέρους, ὅσῳ γὰρ γῆράσκουσι, τὸν θυμὸν ἐρρωμενέστερον ἔχουσιν καὶ Ἀλκαῖος, ὥς λέγομεν, οὕτω κατὰ κοινὸν¹ αὐτοῦ μιμνήσκειται.

e.g. *θῦμον ἔσχατον λόγος ἐστὶ γῆραν*

Ox Pap. 1234 1 a

. . . οὐ[κὶ προ]τάσει³

‘ Π[ὸ]ν *Feκ* ἀβολον, πάτερ, ἀγκ[ύλαν τε]
κα[ρδία]ν κήνω, πάτερ, ἀ[ν] δέ κ’ αὐτῷ]
τό[λμα]ν ὠναίσχυντος ἐπ[εισενίκη]
5 μ[ε]σος ἄλιτρον.

Ibid 1 b

Ζεῦ πάτερ, Λύδοι μὲν ἐπ’ ἀ[λλοτέρραις]
συμφόραισι δισχελίοις στά[τηρας]
ἄμμ’ ἔδωκαν αἶ κε δυναίμεθ’ ἱρ[αν]
ἐς πόλιν ἔλθην,⁵

¹ mss Sch also ὥς λέγεται ὁ κ κοινού, Suid ὥς λεγομένου κατὰ τὸ κοινόν

² Hunt -H, *C.R.* 1919 108, *Ox Pap* xi

³ = προσαείσει

⁴ Hunt -Wil -E *ibid*

⁵ L δυνάμεθ’

ALCAEUS

67¹

Scholiast on Sophocles ['for anger knows no old age but death']: That is, no mortal man can overcome anger. The fierceness of anger does not grow old unless the man dies, because it is impossible for a living man not to become angry. It is put proverbially in the words 'anger grows old last.' This is said because of the aged, since the older they grow the stronger grows their anger. Alcaeus gives the statement in general terms as we do

e g 'Tis said that wrath is the last thing in a
| man to grow old.

68

From a Second-Century Papyrus.

. . . he will not sing to [him]: 'Make thou far-darting, Father, and crafty, the heart of yonder man, Father, and whatever flesh boldness the shameless one bring against him make thou a sinful thing of hate.'

69 To ZEUS

From the Same:

Father Zeus, though the Lydians, in other men's time of misfortune and having received no benefit at our hands and knowing us not at all, gave us

¹ cf Suid θυμὸς ἐπταβόειος

LYRA GRAECA

ὃ οὐ πάθοντες οὐδ' ἄμα πω 'σλον οὐδεν
οὐδὲ γινώσκοντες· ὁ δ' ὥς ἀλώπαξ
ποικιλόφρων εὐμάρεα προλέξαις
ἤλπετο λάσσην

eg¹ μὴ 'κτελέσσαις τοῖσι Φέοις πολίταις.

70

Ox Pap 1234. 2 1. a

... κα[ῦ]τφ τάδ' εἶπην· 'Ο δηῦτ['] ἀχαρίστερος]
ἀθύρει πεδέχων συμποσίων [κάλων]
βάρμος, φιλῶνων πεδ' ἄλεμ[ατωτέρων]
εὐωχήμενος αὐτοισιν ἐπά[ραρε.']*²

5 κῆνος δὲ παώθεις Ἀτρείδα[ν γόνφ]*³
δαπτέτω πόλιν ὥς καὶ πεδὰ Μυρσίλῳ,
θᾶς κ' ἄμμε βόλλητ' Ἄρευσ ἐπιτεύχεας
τρόπην, ἐκ δὲ χόλῳ τῷδε λαθοίμεθ' αὖ,⁴

χαλάσσομεν δὲ τὰς θυμοβόρῳ δύας⁵
10 ἐμφύλῳ τε μάχας, τάν τις Ὀλυμπίων
ἐνώρσε, δᾶμον μὲν εἰς Ἀφάταν⁶ ἄγων
Φιττάκῳ δὲ δίδοις κῦδος ἐπήρατον.

71

Ibid 2 1 b⁶

Φίλος μὲν ἦσθα καπ' ἔριφον κάλην
καὶ χοῖρον· οὕτω τοῦτο νομίσδεται.

¹ E ² ἀθύρει, βάρμος L, the rest E ³ H-L E from Sch.
⁴ L Wil. λαθόμεθ and χαλάσσωμεν, perh rightly ⁵ P
ανάταν ⁶ see C R 1916 104 ^a so P (not λυας)

¹ Mytilene, for the machinations of Croesus with M of
Diog Laert. *Life of Pittacus* l. 4 74 'When C offered him

ALCAEUS

two thousand staters in the hope we might reach the sacred city,¹ this fellow like a cunning-hearted fox made fair promises [to his own fellow-citizens] and then reckoned he would escape scotfree [if he failed to perform them]

70

From a Second-Century Papyrus:

. . . to say to him also 'He that is a lute without charm when his diversion lies among the revels of the good, is suited to his company when he feasteth with a worthless crew.' And in the pride of his marriage with a daughter of Atreus² let him do despite to his countrymen as he did with Myrsilus, till Ares choose to turn our luck and we forget this our anger and have rest from the heart-devouring pain and internecine battle which one of the Olympians hath roused in us to bring destruction on the people and to give delightful glory unto Pittacus.

71³

From the Same:

You were friends enough with me once to be invited to sup on kid and pork, this is the way of the world.⁴

money he refused it' ² the scholiast tells us that Pittacus married a sister of Dracon a descendant of Atreus, *i. e.* of the Atreid founders of Lesbos ³ an accusation of ingratitude ⁴ the scholiast says this became a proverb

LYRA GRAECA

72¹ [πρὸς Πιττακόν²]

Ox. Pap 1234. 2. 11

. . . [λά]βρως δὲ συσπέλλα[ις τὰ Fὰ λ]αῖ ᾗπαν²
 πίμπλειςιν ἀκράτω [δόμ' ἐ]π' ἀμέρα
 καὶ νύκτι, πλάφλ[α]δμ[οι] δ' ἔσαχθεν
 5 ἔνθα νόμος θάμ' ἔωθ[ε φ]ώνην.³

κῆνος δὲ τούτων οὐκ ἐπελάθετο
 ὦνηρ ἐπειδὴ πρῶτον ὀνέτροπε,
 παίσαις γὰρ ὀννώρινε³ νύκτας,
 τῷ δὲ πίθω πατάγεσκ' ὁ πύθμην.

10 σὺ δὴ τεαύτας⁴ ἐκγεγόνων ἔχης
 τὰν δόξαν οἶαν ἄνδρες ἐλεύθεροι
 ἔσλων ἔοντες ἐκ τοκήων . . .

73⁵

Ibid 3

. . . πὰν φόρτιον δ' ἔ[ρριψαν, ἄντα]
 δ' ὅττι μάλιστα σάλ[ω πλέοισι]
 καὶ κύματι πλάγεις[α βαρυκτύπῳ]
 ὁμβρῷ μάχεσθαι χε[ίματί τ' οὐκετι]
 5 φαῖσ' οὐδεν ἱμμέρρη[ν, ἔκοισα]
 δ' ἔρματι τυπτομ[ένα κε δύννην]
 κήνα μὲν ἐν τούτ[ῳ ᾗστίν· ἔγω δέ κε]
 τούτων λελάθων, ᾧ φ[ίλ' ἐταιρίαι,]

¹ connexion with 75 is impossible restored by *E, C R*
 1916 77 (λάβρως Hunt) ² = συστείλας *E* ³ P prob
 πλαφλασμ. corr to πλαφλαδμ ⁴ = ἀνώρινε ⁵ restored by Hunt, Wil, Hicks, *E, C.R* 1914 77

ALCAEUS

72 [To PITTACUS?]

From a Second-Century Papyrus.

. . and garnering his plunderous crop, fills the whole house both day and night with unmixed wine, and wassailings have been brought in unto the place where the law is wont to speak;^a and yon man forgot them not, so soon as he had overthrown him; for he set them a-going every night, and the bottom of the flagon rang and rang again¹ Aye, you that come of such lineage² have the honour and glory enjoyed by the free sons of noble parents . . .

73 ^b

From the Same:

. and have cast all their cargo overboard and front the surges as best they can^c Meanwhile, beaten with the roaring wave, the ship³ bethinks her that she no longer desnes to fight with storm and tempest but would willingly strike a reef and go to the bottom. That is her plight, but as for me, dear comrades, I would forget these things

^a cf Hdt 7. 104 ¹ when it was set down empty ² sc γεινῆς his father was a Thracian, his mother a Lesbian
^b continuation of 37⁷ L ^c i e keep the ship head-on to the waves so as not to be swamped ³ of State

LYRA GRAECA

σύν τ' ὕμμι τέρπ[εσθ]α[ι θέλοιμι]
 10 καὶ πεδὰ Βύκχιδος αὐθι[δαίτος,]
 τὼν¹ δ' ἄμμες ἐς τὰν ἄλφερον α[νάταν,]
 αἱ καὶ τις ἄφ[ρων π]άντα τ[υφλώσεται,]
 δείχνυντε[ς]

74² [εἰς Μυτιλήνην]

Ox. Pap 1234. 4 6-17

. . . [οὐδ' αὖ σφρί[γαις] ἄ πὰν [τέ]κνον [ἀκλέων]
 [σφρίγαι τοκ]ήων ἐς φαῖκροις³ [δόμοις]
 [στρώφασθ'] ἔδαπτέ σ'. ἐν [δ'] ἄχ[ησιν]
 [ὦν⁴ ἔτι Φοί]κεος ἦσκ' ὄνεκτον.
 10 [ἀλλ' ὥς] προτ'⁵ ὕβριν καὶ μεγάθε[ι] π[όθ]εις
 [δραίη] τά τ' ἄνδρες δραιῖσιν ἀτάσθαλοι,
 [τούτω]ν κεν ἦσκ' ὄνεκτον [οὐ]δε[ν].
 [νὺν δ' ὅ]τα πόλλακίς ἐσφάλημεν
 [τύχαν ὀ]ν[ο]ρθώθημε[ν ἐπ' ἀρχάαν].
 15 [αἱ γὰρ] μέμεικται τῷ [ὀξυτέρῳ τάδε]
 [τὰ Φάδε', ἀ]λλὰ πα[ρ] τι δαί[μων]
c.g. [παῖσί μὲν ἔνν ἄγαθοισι χέρρον.]

75⁶

1b1d 6 7-13

. . . [κᾶγω μὲν οὐ μέ]μναιμ'. ἔτι γὰρ παῖς
 [τρόφῳ πὶ γόνν]ω σμῖκρος ἐπίσδανον
 [πάτρος δ' ἀκούω]ν οἶδα τίμ[α]ν
 10 [τὰν ἔλαβεν παρὰ] Πενθίλῃος

¹ 11-13 *L-E* (or τ[ύφος βλέπη?]) ² restored by Hunt, *W11, E, C R* 1916 106, 1919 128 ³ letter-traces doubtful, cf φαῖκός ⁴ εἶς? ⁵ *P ποτ'* ⁶ restored by Hunt, *E, C R* 1919 129; cf Callim. 3 4 (Mair)

ALCAEUS

and make merry here both with you and with Bacchus¹ And therefore it is that, pointing to our ruin to come²—though a fool will be blind to anything— . . .

74 [To MYTILENE]

From a Second-Century Papyrus

. . . Nor yet did he harm thee in that he itched, as every child of unfamed parents itches, to go in and out of garish houses; for being still at home among the needy, he was bearable as yet But when he did the deeds of wicked men in wanton presumption and drunken with power, there was no bearing such things as those And now after many a slip we stand upright in our ancient estate; [for though these sweets] are mingled with that [sour], still God, I ween, [decrees us something bad in everything that is good.²]

75

From the Same:

. . . And as for me, I remember it not; for I was still a little child sitting on his nurse's knee, but I know from my father the honour yon man had received of yore from the son of Penthius;³ and

¹ cf. *E.M.* 216 48, *Ox. Pap.* 1360. 3 ² ἀψερον = ἔσπερον (*L*)

² i.e. our political position, though not ideal, is now bearable

³ Dracon, whose sister Pittacus married

LYRA GRAECA

[κῆνος πάροιθα·] νῦν δ' ὁ πεδέτρ[οπε]
 [τυραννέοντα¹ τὸ]ν κακοπάτριδα
^{e g} [Μελάγχροον καὺτος² τ]υράννευ-
 | [ων ἔλαθ' ἀμμετέρας πόλῃος.]

76⁸ πρὸς Μυτιληναίους

Οκ. Παρ. 1360 1

[.] ὁ δὲ πλάτυ
 [ὑμῖς ὑπερστείχων] κεφάλαις μάτει,
 [ὑμεῖς δὲ σίγατ' ὥτε μύσται]
 [τὸν κάλεσαν νέκυν εἰσίδο]ντες.

5 [ἀλλ', ὦ πόλιται, θᾶς ἔτι τ]ὸ ξύλον
 [κάπνον παρ' ὑμῖν] προίει μόνον,
 [κασβέσσαι ὥς τάχιστα, μή πα]
 [λαμπρότερον τὸ φᾶος γένηται.]

77

Ibid. 2, 9-13

Οὐ πάντ' ἦς ἀπ[άταλῶς ∪ ∪ - ∪ ∪]⁴
 οὐδ' ἀσύννετος ἄμμοισι⁵ δ' ἄ[ργοις θίγων]⁶
 βώμῳ Λατοίδα τοῦτ' ἐφυλάξα[το]
 μή τις τῶν κακοπατρίδαν⁷

5 ἔσσεται⁸ φανέρα τοῖσιν ἀπ' ἀρχᾶω
^{e g} [συμμάχοισι λύα]⁹

¹ = τυραννέφοντα ² P prob Μελάγχρον αὐτος ³ re-
 stored by Hunt, *E* (C R 1919 129) from scholia ὑμεῖς δὲ
 σιγάτε ὥσπερ νεκρῶν ἱερομύσται (this word is very doubtful) οὐδὲν
 δυνάμενοι ἀντιστῆναι τῷ τυράννῳ and ἀλλ', ὦ Μυτιληναῖοι, ἔως
 ἔτι κάπνον μόνον ἀφίησι τὸ ξύλον, τοῦτ' ἔστιν ἔως οὐδέπω τυραν-
 νέει, κατάσβητε καὶ καταπύσατε ταχέως μὴ λαμπρότερον τὸ

ALCAEUS

now he that overturned the despotism of the traitor
[Melanchros, is himself, ere we knew it], become
despot [of our city]

TO THE MYTILENEANS

From a Second-Century Papyrus:

. . . But he goes striding wide over your heads,
and you hold your tongues like initiates when they
behold the dead they have called up Nay rather,
my fellow-countrymen, up and quench the log while
it but smoulders among you, lest the light thereof
come to a brighter flame ¹

77

From the Same:

. . . was not altogether a knave ² nor yet a fool,
but having sworn [to our chiefs] with his hand on
the altar of the Son of Leto he saw to it in his own
behalf that no [plot] of the Children of Treason
should be known to his old [allies] . . .

¹ restored from scholia ² the gap prob. contained an
adv. of time (*e.g.* ποτὰ or πέρυσιν), and a name (Pittacus?)

φῶς γένηται ⁴ ποτὰ Φίττακος? ⁵ P αμοσι ⁶ Hunt-E
⁷ mock-patronymic? a substitution for Ἀτρεΐδαν, founders
of Lesbos, to whom P's wife belonged ⁸ L's reading of P
⁹ E, *e.g.*

LYRA GRAECA

78

Apoll. Pron 95 14 [ἡ ἁμῶν παρὰ Δωριεῦσι]· . . ἁμέων
 δμοίως Αἰολεῖς Ἀλκαῖος

μηδ' οὐνίαις τοῖς πλέας' ἁμμέων¹ παρέχην. . . .

79

Ibid. 96 1 Αἰολεῖς ὑμμέων Ἀλκαῖος·

. ὅττινες ἔσλοι
 ὑμμέων τε καὶ ἁμμέων.

80

Zenob (Paroem 2 145) *Πιτάνη* εἰμί αὕτη παρ' Ἀλκαῖφ
 κείῳ· λέγεται δὲ κατὰ τῶν πυκναῖς συμφραῖς περιπιπτόντων ἅμα
 καὶ εὐπραγίαις· παρ' ὅσον καὶ τῇ *Πιτάνη* τοιαῦτα συνέβη πράγματα,
 ὧν καὶ Ἑλλάδικος μέμνηται φησὶ γὰρ αὐτὴν ὑπὸ Πελασγῶν
 ἀνδραποδισθῆναι καὶ πάλιν ὑπὸ Ἑρυθραίων ἐλευθερωθῆναι

εἰ *Πιτάνα* δ' ἔμμι . . .

E'

.

S'

81

Sch Pind I 2 17 [τὸ τ' Ὀργείου φυλάξαι | ῥῆμ' ἀλαθείας ἐτᾶς
 ἀγχιστα βαῖνον, | 'Χρήματα χρήματ' ἀνὴρ' ὃς φᾶ κτεάνων θ' ἅμα
 λειφθεῖς καὶ φίλων] τοῦτο ἀναγράφεται μὲν εἰς τὰς *Παροιμίας* ὑπ'
 ἐνίων, ἀπόφθεγμα δὲ ἐστὶν Ἀριστοδήμου καθάπερ φησὶ *Χρῦσιππος*

¹ E· = πλείοσι cf πλέας (acc) *Il* 2 129, *Mytil Inscr.*
Collitz Gr. Dial. 213 9-11 : mss τοι σπλεας ὑμεων Hase τοῖς
 πέλας &

ALCAEUS

78

Apollonius *Pronouns* [the form ἀμῶν 'of us' in Doric]: . . .
ἀμέων Similarly in Aeolic, compare Alcaeus:

. . . nor 'make troubles for those who are more
than we.

79

The Same: The Aeolic form is ὑμέων 'of you'; compare
Alcaeus:

. . . whoever of you and us are good men.¹

80²

Zenobius *Proverbs*:

I am Pitane;

this proverb is in Alcaeus; it is used of those who get
frequent good and bad fortune, because this was the lot of
the city of Pitane, as indeed we learn from Hellanicus,
according to whom it was captured by the Pelasgians and
set free again by the Erythraeans

Book V

Book VI³

81

Scholast on Pindar ['To keep the saying that goes nearest
to the real truth, "Money, money is the man," the saying of
the Argive who had lost both his goods and his friends']:
This is ascribed by some commentators to the *Proverbs*, but
it is really an apophthegm of Aristodemus, as Chrysippus tells

¹ metre Hor *Od* 1 5

² cf Phot 2 91, Suid. Πιτάνη

³ the subject of this Book being unknown, I have placed
here unclassifiable fragments of a general type

LYRA GRAECA

ἐν τῷ περὶ Παροιμιῶν τοῦτον δὲ τὸν Ἀριστόδημον Πίνδαρος μὲν οὐ τίθησιν ἐξ ὀνόματος, ὡς δήλου ὕψος ὅς ἐστιν ὁ τοῦτο εἰπών, μόνον δὲ ἐσημειώσατο τὴν πατρίδα, ὅτι Ἀργεῖος Ἀλκαῖος δὲ καὶ τὸ ὄνομα καὶ τὴν πατρίδα τίθησιν, οὐκ Ἄργος ἀλλὰ Σπάρτην

ὥς γὰρ δῆποτ' Ἀριστόδαμον
φαῖσ' οὐκ ἀπάλαμνον ἐν Σπάρτῃ λόγον
εἵπην, χρήματ' ἄνηρ, πένιχρος
δ' οὔδεις πέλετ' ἔσλος οὐδὲ τίμιος.¹

82²

Demetr π. ποιημάτων (Vol. *Hercul. Oxon.* I. 122)

. . . δοκίμ]οι δ' ἄρεσ[το]ν ἔμμεναι
πώνην· τῷ δέ κεν ἦ πέ[δα] ³ πέρ
ταῖς <Φαῖς> ⁴ φρένας οἶνος, οὐ δῖω τέος·
κάτω γὰρ κεφάλαν κατίσχει ⁵
⁶ τὸν Φον θάμα θῦμον αἰτιάμενος
πεδὰ τ' οὐόμενος ⁶ τὰ κεν θῆ,⁷
τὸ δ' οὐκέτι Φά[νδα]νεν πεπαιτάτῳ.

καὶ τοιαῦτα καὶ Ἰβυκο[s.]

83

Heph 66 [π. ἀντισπαστικοῦ] δ δὲ Ἀλκαῖος καὶ πενταμέτρῳ ἀκαταλήκτῳ ἐχρήσατο

Κρονίδα βασιλῆος γένος Αἴαν, τὸν ἄριστον πεδ'
Ἀχιλλέα

¹ Diogenes' word-order, so B. Sch and Suid both differ

² E from phot cf *Camb Philol Soc Proc.*, 1916; cf. Vogliano *Stud It. Fil Cl* 1910 285 (Bursian 1920) ³ P α]s

⁴ P τας δῖω = ζῶ ἰ ε ζῶει, or ζῶ 3rd pers sing of ζῶμι, cf. σάως 32 and ἐνδεδίωκε Inscr Heracl (read δῖως = διῶς for ζῶης Theocr 29. 19) ⁵ P κατισχε from Φάνδανε below

ALCAEUS

us in his treatise *On Proverbs*; Aristodemus is not named by Pindar, as though it were obvious who the author is, he merely indicates that the place of his birth was Argos Alcaeus on the other hand gives both name and birthplace, making the latter Sparta, not Argos:

. . . For even as once on a day 'tis told Aristodemus said at Sparta—and 'twas no bad thing—, the money is the man, and no poor man is either good or honourable.¹

82

From a Papyrus of the First Century B.C. found at Herculaneum, Demetrius on *Poems*

. . . And to drink seems to him a pleasant thing; but one that hath wine as a chain about his wits, such an one lives no life at all; for he hangs his head, chiding oft his own heart and repenting him of what he hath done.^a And so it ceased to please him when he came to hisapest

And we find the same sort of sentiment in Ibycus.

83²

Hephaestion *Handbook of Metre* [on the antispastic]: Alcaeus also used an acatalectic pentameter:

Sprung from the royal son of Cronus, Ajax second in valour to Achilles .

¹ cf. Diog. Laert. I. 31, Suid. *χρήματα*, Arsen 476, *Paroem.* 2. 129 ² cf Choer. *Gram. Gr.* 4. 123. 25 ^a or said

⁶ = μεταϊόμενός τε πεδαπονομενος Vol *Herc Coll. Alt.* 5. 19. Hesych *πεδαλευόμενος* (which V. sees here) records old variant ⁷ V.—L read traces as κ' εἴπη

LYRA GRAECA

84

Vet. Et. Mag σείω ἔστι γὰρ σεεύς¹ παρ' Ἀλκαίῳ, οἶον
 . . . γᾶς γὰρ πέλεται σεεύς²
 καὶ ἐκ τούτου γίνεται σέω καὶ σείω, ὡς πλέω πλείω καὶ πνέω
 πνείω. . . .

85

Ath 3 85 f [π ὁστρακοδέριων] . . . Ἀριστοφάνης ὁ γραμματικὸς . . . ὁμοίως φησὶν εἶναι τὰς λεπάδας ταῖς καλουμέναις τελλίνας. Καλλίας δ' ὁ Μυτιληναῖος ἐν τῷ περὶ τῆς παρ' Ἀλκαίῳ Λεπάδος φησὶν εἶναι φῶδην ἧς ἡ ἀρχή

Πέτρας καὶ πολίας θαλάσσας
 τέκνον ,

ἧς ἐπὶ τέλει γεγράφθαι

. ἐκ δὲ παίσας³
 χαύνοις φρένας, ἃ θαλασσία λέπας.

ὁ δὲ Ἀριστοφάνης γράφει ἀντὶ τοῦ λεπὰς χέλυσ, καὶ φησιν οὐκ εὖ Δικαίᾳρχον ἐκδεχόμενον λέγειν τὸ λεπάς,⁴ τὰ τσιδύρια δὲ ἡνίκ' ἂν εἰς τὸ στόμα λάβωσιν αὐλεῖν ἐν ταύταις καὶ ταίςιν, καθάπερ καὶ παρ' ἡμῖν τὰ σπερμολόγα τῶν παιδαρίων ταῖς καλουμέναις τελλίνας.

86

Heph 72 [π τ ἀπ' ἐλάσσονος ἰωνικοῦ] καὶ ὅλα μὲν οὖν ἄσματα γέγραπται ἰωνικά, ὥσπερ . . . , Ἀλκαίῳ δὲ πολλά, ὥσπερ καὶ τόδε

ἔμε δείλαν, ἔμε παίσαν κακοτάτων πεδέχουσιν⁵

¹ *E*, cf σεῖ δύο *Par. Ber.* 953 5 mss σέω (σέος) ὡς
² σέευσ *E* mss σέω and σέως (from above) ³ *E* mss ἐκ
 λεπάδων through corruption ἐκ δὲ παίδας (-ων) Ah! ἐκ δὲ
 παίδων misunderstanding the whole passage, and if ἐκ is in
 times a genitive is unlikely ⁴ *E* mss λέγ τὰς λεπάδας
 from corruption in 3 ⁵ see *Appendix p.* 448

ALCAEUS

84

Old Etymologicum Magnum: σείω 'to shake', there is a word σείεις 'shaker' in Alcaeus, for instance:

For he is the shaker of the earth;

and from this comes σείω or σείω, compare πλέω πλείω and πνέω πνείω . .

85

Athenaeus *Doctors at Dinner* [on shellfish]: . . . Aristophanes the grammarian declares the *lepas* to resemble what is called the *tellina*. But Callias of Mytilene, in his tract *On the Lepas of Alcaeus*, says that there is a song in Alcaeus beginning .

Child of the rock and the grey sea

and ending .

. and thou fillest all hearts with pride, thou
lepas of the sea ¹

Instead of *lepas*, however, Aristophanes reads *chelys*, 'tortoise² or turtle,' and says that Dicaearchus³ reads *lepas* without understanding what a *lepas* was, namely a shell which playing children used to put in their mouths to make a whistle, as our guttersnipes do with what is called the *tellina*

86⁴

Hephaestion *Handbook of Metre* [on the *ionicum a minore*]: And whole poems are written in ionics, for instance . . . , and many by Alcaeus, as .

Me a woman miserable, me a shaker in all misfortune

¹ metre as 81 ² the same word means lyre, the earliest lyres having been made of tortoiseshell; the poem was apparently an address to the trumpet (see L and S σάλπιγξ) which Ar. altered into an address to the lyre ³ in his tract *On Alcaeus* Ath 15 668 e ⁴ of Heph 123-4, who implies that the stanzas each contained 10 feet like Hor 3. 12, and Gram. ap Hermann *El. Metr.* 472, Gram ap Gais Heph. 332

LYRA GRAECA

87

El. Gud 162 31 ἤνασσαν, Φάνασσαν

. . . καὶ πλείστοισι Φάνασσε, λάοις.¹

Αλκαῖος.

88

Herh. 47 [π. δακτυλικού] ἔστι δέ τινα καὶ λογαοιδικὰ καλούμενα δακτυλικά, ἅπερ ἐν μὲν ταῖς ἄλλαις χώραις δακτύλους ἔχει, τελευταίαν δὲ τροχαϊκὴν συζυγίαν. ἔστι δὲ αὐτῶν ἐπισημότατα τὸ τε πρὸς δύο δακτύλους ἔχον τροχαϊκὴν συζυγίαν, καλούμενον δὲ Ἀλκαϊκὸν δεκάσύλλαβον

καὶ τις ἐπ' ἐσχατίαισιν οἴκεις²

89³

Zon μάλευρον τὸ ἄλευρον καὶ πλεονασμῷ τοῦ μ μάλευρον

μίγδα μάλευρον

90

Comm Arat Phaen. Iriarte Reg Bibl Matr. Codd. Gr. 239

. καὶ τὰδ'

ὥς λόγος ἐκ πατέρων ὄρωρε

κατ' Ἀλκαῖον.

91

Vet Et Mag Miller 94 and *E M.* 290 42 δυσί . . . ἔστι δὲ εἰπεῖν ὅτι πολλάκις αἱ διάλεκτοι κλίνουσι ταῦτα, ὥς παρὰ Ἀλκαίῳ

. . . . εἰς τῶν δυοκαιδέκων

¹ Bek. -*E*; Aeol rarely fails to distinguish dat. and acc. pl; mss *Et* πλείστοις ἐάν, *A O.* πλ. ἐν. corrected to ἄν · mss *A O.* λεοῖς perh indicating λαοῖς ² mss οἴκοις, οἴκεις · cf *A.O.* ³ Phot. μάλευρον τὸ ἄλευρον Ἀλκαῖος (so *B*: mss Ἀχαῖος)

ALCAEUS

87

Etymologicum Gudianum: ἡρασεν 'ruled' is found in the form *Ἡρασσεν*, compare Alcaeus:

. . . and ruled over full many peoples.

88

Hephaestion *Handbook of Metre* [on dactyls]: There are dactyls called logaoedic, which have dactyls in their earlier part but a trochaic dipody at the end. The best known of them is the line which has two dactyls before the trochaic dipody and is called the ten syllable Alcaic, compare:

and one that dwelt on the outskirts¹

89²

Zonaras Lexicon: μάλειρον 'wheat-flour'; the same as *aleuron* with a pleonastic *m*, compare

wheat-flour mingled

90

Commentator on Aratus *Phaenomena*. As Alcaeus says.

These things began, 'tis said, with our fathers.

91³

Old Etymologicum Magnum: δυνί 'to two' . . . I may add that these numerals are often declined in the dialects, compare Alcaeus:

one of the twelve

¹ cf. Sch. Heph., Cram. *A O* 1 327 4 which proves οἴκεις partecp. ² cf. Phot. 1 404 who gives the author's name (ms. Ἀχαιός) ³ cf. *E.M.* 290. 49, *v.e.* Dionysus, see p. 327 n. 2

LYRA GRAECA

92

Sch Soph O. T. 153 [ἐκτέταμαι φοβερὰν φρένα] ἐκπέπληγμαι, φοβερὰν δὲ τὴν περίφοβον. καὶ Ἀλκαῖος

ἐλάφῳ δὲ βρόμος ἐν στήθεσι φυίει φόβεροισι.¹

ἀντὶ τοῦ περίφοβος.

93

Str. 13 606 τὴν δὲ Ἀντανδρον Ἀλκαῖος μὲν καλεῖ Λελέγων πόλιν·

Πρώτα μὲν Ἀντανδρος Λελέγων πόλις

94

Zenob (*Paroem.* I 36) αἰξ Σκυρία Χρύσιππός φησιν ἐπὶ τῶν τὰς εὐεργεσίας ἀνατρεπόντων τετάχθαι τὴν παροιμίαν, ἐπειδὴ πολλάκις τὰ ἀγγεῖα ἀνατρέπει ἢ αἰξ ἄλλοι δὲ φασιν ἐπὶ τῶν ὀνησιφόρων λέγεσθαι, διὰ τὸ πολὺ γάλα φέρειν τὰς Σκυρίας αἰγας μέμνηται Πίνδαρος καὶ Ἀλκαῖος

95

Sch. Ap. Rh 1. 957 [κρήνη ὑπ' Ἀρτακίῃ] Ἀρτακία κρήνη περὶ Κύζικον, ἧς καὶ Ἀλκαῖος μέμνηται καὶ Καλλιμάχος ὅτι τῆς Δολιονίας ἐστίν

e.g. Κύζικον Δολιονίαν

¹ βρόμος · Blf τρόμος B τέτρομος for δὲ βρ. cf. Apoll. *Protr.* 334 (2. l 1 58 Lentz) φοβέροισιν L: mss -ρος

ALCAEUS

92

Scholast on Sophocles ['my fearful heart is tortured']: that is, 'panic-stricken,' and 'fearful' means 'terrified'; compare Alcaeus:

and a madness springs up in the fearful breast of the hart,¹

where 'fearful' means 'terrified.'

93

Strabo *Geography*. Antandros is called by Alcaeus a city of the Leleges, compare:

Antandros, first city of the Leleges

94

Zenobius *Proverbs*: The she-goat of Scyros: Chrysippus says that the proverb is used of those who upset the doing of kindness, because the goat often upsets the pail. Others hold that it is used of those who bring benefits, because the goats of Scyros gave so much milk. The saying occurs in Pindar and Alcaeus

95

Scholast on Apollonius of Rhodes ['by the Artacian spring'] This spring is near Cyzicus, which both Alcaeus and Callimachus speak of as being situated in Dolionia

e g. . . . Dolionian Cyzicus

¹ see *Appendix* p. 448

LYRA GRAECA

96

Sch Ap Rh. 4. 992 [αἵματος Οὐρανίοιο γένος Φαίηκες
ξασί] . καὶ Ἀλκαῖος δὲ κατὰ τὰ αὐτὰ Ἀκουσιλάῳ λέγει
τοὺς Φαίακας ἔχειν τὸ γένος ἐκ τῶν σταγόνων τοῦ Οὐράνου.

e.g. Φαίακες ὀρράννων σταγόνων γένος¹

97

Sch Hes. Theog. 313 [τὸ τρίτον Ὑδρην αὖτις ἐγείνατο]· τὴν
Ὑδραν δὲ Ἀλκαῖος μὲν ἐννεακέφαλόν φησί, Σιμωνίδης δὲ πεντη-
κοντακέφαλον.

e.g. . . . Ὑδραν ἐννεακέφαλον σφ . . . ἐννεακέ-
φαλλος Ὑδρα²

98

Phot. 7. 15

ἄγωνος·

κατὰ σχηματισμὸν ἀντὶ τοῦ ὁ ἀγών ἀπὸ δὲ γενικῆς ἐσχηματίσθη
οὕτως Ἀλκαῖος ὁ λυρικὸς πολλάκις ἐχρήσατο.

99

Hesych. ἀλιβάπτοις <πορφυροῖς |
ἀλίβαπτον >

πορφυρᾶν ὕριν. Ἀλκαῖος καὶ Ἀλκμάν³

100

Et Mag 76 51

ἀμάνδαλον

τὸ ἀφανὲς παρὰ Ἀλκαίῳ ἀμαλδύνω, <ἀμαλδύνων καὶ >⁴ ἀμάλδανον
τὸ ἀφανὲς καὶ ἀφανιζόμενον καὶ ὑπερθέσει ἀμάνδαλον.

¹ ὀρράννων = οὐρανίων E, cf Sa 122 ² i.e. with ictus-
lengthening E, cf ὀγκρέμασαν 121, ὀνῶρινε 72, Sa. 121,
τρικέφαλον Hes. Th 287 (uuuu not found in Lesbian)
³ B· mss Ἀχαιὺς κ. ἀλμ.άσ· ⁴ E

ALCAEUS

96

Scholiast on Apollonius of Rhodes ['The Phaeacians are sprung from the blood of Heaven']: . . . and moreover Alcaeus agrees with Acusilaus in saying that the Phaeacians take their descent from the drops that fell from Uranus or Heaven ¹

e.g. . . . The Phaeacians, sprung from drops
| celestial

97

Scholiast on Hesiod ['And for a third bore she Hydra']: Alcaeus calls the

Hydra nine-headed

Simonides 'fifty-headed'

98

Photius *Lexicon*. ἄγωνος

conflict:

by 'adaptation' for ἄγων; it is 'adapted' from the genitive, it is often used thus by the lyric poet Alcaeus.²

99

Hesychius *Glossary*: ἀλιβάπτοις, purple. | ἀλίβαπτον

sea-dipt

a purple bird, Alcaeus and Alcman

100²

Etymologicum Magnum: ἀμάνδαλον; used in the sense of

unseen

by Alcaeus From ἀμαλδύνω 'to destroy'; ἀμαλδύνον or ἀμάλδαλον 'that which is unseen or disappearing', and by transposition ἀμάνδαλον

² *i.e.* when he was mutilated . ² cf Cram. *A.P.* 4 8 16
^a cf. *O.F.* 1087 11 59

LYRA GRAECA

101

Hesych.

αὐτολλαι.¹

ἄελλαι παρὰ Ἀλκαίφ.²

102

Cram. *A O* 1 253. 20 ζητοῦμεν οὖν καὶ τὸ τοῖσδεσσι πῶς εἴρηται· καὶ ἕμεινον λέγειν ἐπέκτασιν· τοῦτο μιμούμενος Ἀλκαῖος φησι

τῶνδεων

103

Eust. *Od.* 1759 27 [ἦα] λέγει δὲ (Ἡρακλείδης) καὶ χρῆσιν εἶναι τοῦ

ῥον

παρὰ Ἀλκαίφ.

104

Et Mag 377 19 ἔρρεντι παρὰ Ἀλκαίφ ἀπὸ τοῦ ἔρρω ἢ ἔρρῳ περισπωμένου, ἢ μετοχῇ ἔρρεῖς ἔρρέντος, καὶ ὡς παρὰ τὸ ἐθέλοντος ἐθέλοντί, οὕτω καὶ παρὰ τὸ ἔρρέντος

ἔρρεντι³

105

Ibid. 385 9 ἐσυνῆκεν Ἀλκαῖος

ἐσύνηκεν

καὶ Ἀνακρέων ἐξυνῆκεν πλεονασμῷ.

¹ *E*, = ἀφέομαι of σπολέω and στελώ, ἀόλλης and ἀέλλης, Αἰολος = ἄφολος for ἀφέολος for υF cf. 33. mss αὐεοῦλλαι

² *Ahr* mss ἄκλω ³ mss ἔρρεντί bis

ALCAEUS

101

Hesychius *Glossary*: αὐφολλᾶι · for ἀελλᾶι

storms

found in Alcaeus

102

Cramer *Inedita (Oxford)*: We inquire therefore how it is that we find the form τοῖσδεσσι 'to these' It is best to call it 'lengthening' On this pattern Alcaeus says τῶνδεων

of these

103¹

Eustathius on the *Odyssae*. Heraclides says that there is an occurrence of the form εἶον

I was

in Alcaeus

104²

Etymologicum Magnum. The word ἔρρεντι is used by Alcaeus; it is from ἔρρω or ἔρρῳ 'to go,' 'to go slowly' or 'to perish,' participle ἔρρεῖς ἑρρέντος, and from ἑρρέντος the adverb ἔρρεντι³ like ἐθέλοντί 'willingly' from ἐθέλοντος 'willing.'

105

The Same ἐσυνῆκεν: Alcaeus uses the form ἐσύνηκεν

he understood

and Anacreon ἐξυνῆκε, with the pleonastic augment.

¹ cf Fav 222 ² cf *EM Vet* 127
doubtful, perh 'haltingly or 'hesitatingly'

³ meaning

LYRA GRAECA

106

Choer *Gram Gr.* 4. 1 131 Lentz τὸ

ὦ Εὐρυδάμαν¹

παρὰ τῷ Ἀλκαίῳ, μετὰ τοῦ ν λεγόμενον κατὰ τὴν κλητικὴν.

107

El. Mag 319. 30 ἔθηκε· σημαίνει δύο, τὸ προκατέθηκεν ἢ ἐποίησεν . . . ἀφ' οὗ καὶ

θέσις

ἢ ποίησις παρὰ Ἀλκαίῳ.

108

Cram A P. 3 278. 9 . . . οἶόν ἐστι παρὰ τῷ Ἀλκαίῳ τὸ

κάλλιον

ἀντὶ τοῦ κάλλιον.

108 A

Sch Od 11 521 [Κήτειοι] . . . ἦν γὰρ ὁ Τήλεφος Μυσίας βασιλεύς, καὶ Ἀλκαῖος δέ φησι τὸν

Κήτειον

ἀντὶ τοῦ Μυσόν.

109

Choer *Gram Gr* 4 1. 27 a Lentz [π τῶν εἰς υν ληγόντων]· κίνδυν κίνδυνος, κίνδυνα οὕτως δὲ ἔφη Σαπφὼ τὸ κίνδυνος. ὁ γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τὸ

κίνδυνι²

¹ Const L Πολυδάμαν ² for mss reading cf. Sa 184 .

ALCAEUS

106¹

Choeroboscus on Theodosius :

O Eurydaman

is found in Alcaeus for *O Eurydamas*, ending with *n* in the vocative.

107

Etymologicum Magnum: ἔθηκε has two meanings, 'he placed' and 'he did'. . . ; hence Alcaeus uses the noun θέσις for ποίησις

doing or making

108

Cramer *Inedita* (Paris) . . . Compare Alcaeus' use of κάλιον for κάλλιον

more beautiful

108 A

Scholiast on the *Odyssey* ['Ceteians']: . . . For Telephus was king of Mysia, and Alcaeus moreover uses

Ceteian

for 'Mysian.'

109

Choeroboscus [On nouns ending in -ον]: κίνδυν 'danger,' genitive κίνδυνος, accusative κίνδυνα, Sappho thus declined the noun κίνδυνος Alcaeus used the dative κίνδυνι

by danger

¹ cf Constant. Lascar. *Nom et Verb.* 116 b

LYRA GRAECA

110

Eust. *Od* 1648 6 καὶ ἐκ τοῦ κτείνω

κταίνω

Διαικώτερον παρὰ Ἀλκαίῳ

111 ¹

Phot.

μετρῆσαι

ἐπὶ τοῦ ἀριθμῆσαι Ἀλκαῖος

112

Et Mag. 344. 6 ξννεον· ἔστι τὸ ῥῆμα νέω Ἀλκαῖος·

αὐταρ ἐπεὶ χέρρεσσι νέον . . . ²

ὁ παρατατικὸς ξνεον καὶ πλεονασμῷ τοῦ ν ξννεον.

112 A

Ox Pap 221 11 9 Schol *Il* 21. 219 οὐδέ τί πη δύναμαι
προχέειν ῥόον εἰς ἄλα διαν | στεινόμενος νεκέεσσι στενοχωρού-
μενος παρὰ ταῦτα Ἀλκαῖος

στένω μὰν Ξάνθω ῥόος ἐς θάλασσαν ἵκανε. ³

113

Hdn. π.μ.λ. (2. 930 20 Lentz) οἱ γὰρ περὶ Ἀλκαῖον

ᾔδα

λέγουσι τρισυλλάβως

¹ cf. Theocr. 16. 60, 30 25 ² *E* some mss om. Ἀλκ.—
νέον· mss *E.M.* αὐτῆς ἐπεὶ χείρεσσι, *Vet.* αὐτὰρ ἐπὶ χείρεσι
ξννεον apparently from *Il* 21. 11 *B* ascr. to *Od* 5. 314,
thinking the quotation from *A.* is lost ³ metre of *Sa* 149 3

ALCAEUS

110

Eustathius on the *Odyssey*. And from κτείνω comes the rather Doric form κταίνω

to kill

in Alcaeus.

111

Photius *Lexicon*:

to measure

in the sense of 'to count'; Alcaeus.

112¹

Etymologicum Magnum: ἔννεον they swam: the verb is νέω 'to swim'; compare Alcaeus:

but when they swam with their hands . . . ;

the imperfect is ἔνεον or with pleonastic *n* ἔννεον.

112 A

From a Papyrus of the Second Century containing Scholia on the *Iliad*: 'Nor can I pour forth my stream into the great sea, because I am straitened with dead bodies': that is 'cramped', whence comes Alcaeus' line:

Verily 'twas the stream of a narrow Xanthus that came to the sea

113

Herodian *Words without Parallel*: For Alcaeus pronounces *olḡa*

I know

as three syllables.

¹ cf. *E.M. Vet* Miller 114

LYRA GRAECA

114¹

Sch. Ar. *Av* 1648 [διαβάλλεται σ' ὁ θεῖος] ἐπὶ τοῦ ἐξαπατᾶν
παρόμοιον εἰ καὶ τὸ Ὀμηρικόν . . καὶ παρ' Ἀλκαίῳ

παραβάλλεται σε

115

Cram. *A.O.* 1. 366. 22 . . . ἡ ἀπὸ τοῦ πέφυγα ἡ μετοχὴ
πεφυγώς ὁ γοῦν Ἀλκαῖος μετατιθεὶς τὸ σίγμα εἰς τὸ ν κατὰ
πλεονασμὸν ἐτέρου γ φησὶ

πεφύγων

116

Hdn. κ.μ λ. (2. 949. 23 Lentz) πιέζω· τὰ εἰς -ζω λήγοντα
ρήματα ὑπὲρ δυὸ συλλαβὰς βαρύντονα οὐδέποτε τῷ ε παραλήγεσθαι
θέλει . . . σημειῶδες ἔρα παρ' Ἀττικοῖς καὶ τοῖς Ἰωσι λεγόμενον
διὰ τοῦ ε τὸ πιέζω, ὥσπερ καὶ παρὰ τῷ ποιητῇ προσέθηκα δὲ
καὶ τὰς διαλέκτους, ἐπεὶ παρ' Ἀλκαίῳ διχῶς λεγέται, παρὰ δὲ
Ἀλκμᾶνι διὰ τοῦ α.

117

Tryphon πάθη λέξεων 11 (*Μη^ο Crit. Cant.* 1. 34) [π. προσ
θέσεως] ἄπαξ δὲ παρ' Ἀλκαίῳ τὸ ῥῆξις

*Frâxis*²

λέγεται.

118

Cram. *A.O.* 1. 342 1 ἀπὸ τῶν εἰς -ος τῇν

τεμένυρος

παρὰ Ἀλκαίῳ ἄπαξ χρῆσαμένῳ.

¹ cf. Hesych. ζαβάλλειν ἐξαπατᾶν (B) · perh. the comic
poet Alcaeus (Mein.) ² mss. οὔρηξις

ALCAEUS

114

Scholias on Aristophanes ['Your uncle imposes on you']: that is 'deceives' . . . , similarly in Homer . . . ; and in Alcaeus:

he cheats you

115¹

Cramer *Inedita* (Oxford) . Or the form πέφυγα 'I have fled' has the participle πεφυγώς Alcaeus, at any rate, changing the *s* to an *n* and doubling the *g*, says πεφύγγων

having fled

116

Herodian *Words without Parallel*: πιέζω 'to press': verbs ending in -ζω which are paroxytone and of more than two syllables never have epsilon in the penultimate . . . We should note therefore as remarkable the epsilon-form πιέζω used in Attic and Ionic as well as in Homer . . . I have added the dialects because both forms, πιέζω and πιόζω, occur in Alcaeus, and Alcman uses πιόζω.

117²

Tryphon *Changes in Words* [prefixing of letters]: In one place in Alcaeus ῥήξις

breaking

appears as *Fpāξις*.

118

Cramer *Inedita* (Oxford): From the nouns in -ος Alcaeus once uses the genitive τεμένηος for τεμένεος

of the precinct

¹ cf. Eust. *Od* 1596. 5, Fav 357, Cram *A.O.* 1 325. 30
² cf. Lascar. *Op. Gram.* 133 v where *Fpḥξεις ἀντὶ ῥήξεις*

LYRA GRAECA

119

Eust *Il* 1155 40 *τείρεα δὲ ἡ παρὰ τὸ εἶρειν . . . ἡ . . . παρὰ τὸ τείρειν, καθὰ καὶ τοῦτο ἐν τοῖς τοῦ Γεωργίου κεῖται πολλοὶ γάρ, φησὶν, ἐκ τῶν ἀστέρων καταπονοῦνται . . . ἐφανέρωσε δέ, φησί, τὸ ἐ Ἀλκαῖος εἰπὼν*

τερέων

δίχα τοῦ ι.

119 A

*Prisc Inst Gram 7 7 (Gram. Lat Keil) [de vocativo]:
. . . in femininis etiam Alcaeus*

Νήρη

pro Νηρητ¹ posuit, et Theopompus Χάρη pro Χάρης.

120²

Οc Pap. 1233. 2. 11.

. ὥς λόγος κάκων ἀ[πύφνιε *Φέργων*]
Περράμω καὶ παῖσ[ι Τρόεσσιν ἄλμα³]
ἐκ *Φέθεν* πίκρον⁴ π[ερὶ δ' ἔλλατο φλόξ]
Ἴλιον ἱραν.

3 οὐ τεαύταν⁵ *Αἰακίδ[αις πόθεννον]*
πάντας ἐς γάμον μάκ[αρας καλέσσαις]
ἄγετ' ἐκ *Νήρηος* ἔλων [μελάθρων]
πάρθενον ἄβραν

¹ mss *νερη pro νερης*

² restored by Hunt, Wil., and E,

ALCAEUS

119¹

Eustathius on the *Πυλὴ* *τείρεα* 'constellations' comes either from *εἶρειν* 'to sting' or from *τείρειν* 'to rub or wear out,'—on which point the following occurs in the writings of Georgius²: 'Many of the stars get exhausted and it is clear that the word should be spelt with *ει* (and not *ι*) because Alcaeus uses the genitive *τειρέων*

of the constellations

without the *ι*.'

119 A

Priscian *Grammar* [on the Vocative]: . . . Even in a feminine noun Alcaeus uses *Νήρη*

O daughter of Nereus

for *Νηρηί*, while Theopompus makes the vocative of *Χάρης* 'Chares,' *Χάρη*

120

From a Second-Century Papyrus:

Through Helen 'tis said there sprang from
evil deeds a branch bitter unto Priam and all the
Trojans, and a flame rolled around sacred Ilium
Not such was the dainty maiden whom the son of
Aeacus, with all the Gods gathered at his longed-
for espousals, took from the palace of Nereus and

¹ cf. Cram. *A P.* 4. 192. 10

² Choeroboscus

C.R. 1914. 76, 1919. 127

³ = *κλάδος* cf. *E.M.* 69. 27

⁴ *ἐκ Φέθεν* *E* *P* *ἐξ* (corr. to *εκ*) *σεθεν* *ἐλλατο* cf. *ἐλσα*, *ἤλσατο*, *Him. Gr. Dial.* 2. 486

⁵ = *τοιαύταν*

LYRA GRAECA

- ἐς δόμον Χέρρωνος· ἔλ[υσε δ' ἄγνας]
 10 ζῶμμα πάρθενω φιλό[τας ἀγαύω]
 Πήλεος καὶ Νηρείδων ἀρίστ[ας,]
 ἐς δ' ἐνίαυτον
 παῖδα γέννατ' αἰμιθέων [κράτιστον]
 ὄλβιον ξάνθαν ἐλάτη[ρα πώλων·]
 15 οἱ δ' ἀπώλονται ἀμφ' Ἐ[λένα Τρόες τε]
 καὶ πόλις αὐτῶν.

Z'

ΕΡΩΤΙΚΩΝ

121 πρὸς Μελάνιππον,

Hdt. 5. 95 πολεμέοντων δέ σφεν (Μυτιληναίων καὶ Ἀθηναίων)
 Ἀλκαῖος ὁ ποιητῆς συμβολῆς γενομένης καὶ νικούντων
 Ἀθηναίων αὐτὸς μὲν φεύγων ἐκφεύγει τὰ δέ οἱ ὅπλα ἔσχουσι
 Ἀθηναῖοι καὶ σφεα ἀνεκρέμασαν πρὸς τὸ Ἀθήναιον τὸ ἐν Σιγείῳ
 ταῦτα δέ Ἀλκαῖος ἐν μέλει ποιήσας ἐπιτιθεὶ ἐς Μυτιλήνην,
 ἐξαγγελλόμενος τὸ ἐωυτοῦ πάθος Μελανίππῳ ἀνδρὶ ἐταίρῳ.

Strabo 13 600 Πίττακος δέ ὁ Μυτιληναῖος πλεύσας ἐπὶ τὸν
 Φρύνωνα στρατηγὸν (τῶν Ἀθηναίων) διεπολέμει τέως, διατιθεὶς
 καὶ πάσχων κακῶς ὅτε καὶ Ἀλκαῖος φησιν ὁ ποιητῆς ἑαυτὸν ἐν
 τινὶ ἀγῶνι κακῶς φερόμενον τὰ ὅπλα ῥίψαντα φυγεῖν λέγει δὲ
 πρὸς τινὰ κήρυκα κελεύσας ἀγγεῖλαι τοῖς ἐν οἴκῳ Ἀλκαῖος σῶς
 κ τ. λ.

¹ Thetis

² Achilles

³ a letter

ALCAEUS

led home to the house of Cheiron, where the love that was betwixt the noble Peleus and the best of all the Nereids¹ loosed the girdle of a pure virgin, and bore them a year afterwards a son that was mightiest of demigods, a victorious driver of bay steeds², but the Trojans and then city were destroyed because of Helen.

Book VII

LOVE POEMS

121 To MELANIPPUS³

Herodotus *Histories*: During the war between Mytilene and Athens . . . when a battle took place which left the Athenians victorious, the poet Alcaeus made good his escape, but his arms fell into the hands of the Athenians, who hung them up as an offering in the temple of Athena at Sigeum. This is told by Alcaeus in a poem which he sent to his friend Melanippus at Mytilene saying what had happened to him.

Strabo *Geography*: Pittacus of Mytilene sailed against the Athenian general Phrynon and carried on war against him for some time with ill success. It was during this campaign that the poet Alcaeus tells us how, being hard pressed, he threw away his arms and took to flight, and he addresses the following words to a herald whom he bids take tidings to his friends at home:

LYRA GRAECA

e g.¹ [Κάρυξ, εἰς Μυτιλάνναν ἐράταν συθεὶς
 | φιλτάτῳ Μελάνιππῳ φάθ' ὅτ'] Ἄλκαος
 σάος ἄρ' οἱ ἔντεα δ' οὐ· κῦτον ἀληκτόφιν²
 εἰς Γλαυκώπιον ὑγκρέμασαν Ἀττικοί.³

122⁴ πρὸς Μελάνιππον

(*lx Par.* 1233 1 11 8-20)

Πῶνε [καὶ λελάθω,] Μελάνιππ', ἄμ' ἔμοι· τί
 [γὰρ]
 διννάεντ' ὅτα κ' [εἰς] Ἀχέροντα⁵ μ' ἔη[σι
 κᾶρ]

ζύβαι[ς ἀ]ελίῳ κόθαρων φάος [ἐλπίσω]
 ὄψεσθ'; ἀλλ' ἄγι, μὴ μεγάλων ἐπ[ιβάλλεο.]

5 καὶ γὰρ Σίσυφος Αἰολίδαις βασίλευς [ἔφα]
 ἄνδρων πλείστα νοησάμενος [θάνατον φύγην·]
 ἀλλὰ καὶ πολὺιδρις ἔων ὑπὰ κᾶρι [δῖς]
 [διν]νάεντ' Ἀχέροντ' ἐπέραισε· μ[όρεν δέ Φοι]
 [κάτ]ω μ[όχ]θον ἔχην Κρενίδαις βά[ρυν
 ἔξοχα]

10 [μέ]λαινας χθόνος. ἀλλ' ἄγι, μὴ τὰ[δ'
 ὀδύρρεο·]

[ἄσ]σα⁶ βάσομεν αἶ ποτα κᾶλλοτα ν[ῦν
 μάται]

[ἀλλ'] ἦν⁷ ὅττινα τῶνδε πάθην τα[λασιφρόνως]
 [πρόσηκ'· ὅττ' ἄνε]μος βορίαις ἐπὶ κ[ε πνέη,]

e g [οὐ σόφων ὀνάγην σκάφος εὔρεαν εἰς ἄλα.]

¹ E ² σάος Hfm., ἄρ' οἱ E. mss σόος ἄροι, σῶς ἄρει, σοσαροι ἔντεα δ' Wel. mss ἐνθάδ', ἐνθάδε, ἔνθα δέ. οὐ εὔτον

ALCAEUS

[Speed thee, herald, to lovely Mytilene and say to my dearest Melanippus:] 'Your Alcaeus is safe as you see,¹ but not his arms, that shield of everlasting might² the Athenians have hung up in the temple of the Grey-Eyed Goddess'

122 To MELANIPPUS

From a Second-Century Papyrus:

Drink [and forget] with me, Melanippus, for why, when once Fate has sent me to eddying Acheron,³ shall I hope to re-cross it and see again the pure light of the sun? Nay, set not your desire on things too great King Sisyphus son of Aeolus, he thought with a craft unsurpassed to have escaped death; but for all his cunning he crossed the eddying Acheron in fate the second time, and the Son of Cronus ordained that he should have below a toil the woofullest in all the world. So I pray you bewail not these things If ever cries were unavailing, our cries are unavailing now Assuredly some of these things were to be suffered with an enduring heart When the wind sits in the north⁴ [no skilful pilot puts out into the wide sea.]

¹ the Greek is 'say that his Alcaeus etc' ² the epithet, like the use of the word 'herald,' has a humorous intention
³ i.e. into exile ⁴ Pittacus, who banished him, was of low birth and Thracian extraction

E (= σκῦτον cf. Hom. ἐκέδασσε for ἐσκέδ, κάπετος from σκάπτω, and Arch. ἐγκῦτι, Lat. cūtis) mss οὐκύντον, οὐχύντον, οὐκ αὐτόν, οὐ κεῖται ἀληκτύ³ *E*. mss -ρίν, -ρήν ³ *E* (Γλ. Dind.) for -κρέμμ. cf. Hfm. *296, ἀννώρων 72 mss ἐς γλαυκωπὸν ἱερὸν δὲν ἐκρέμασαν⁴ *A* ⁴ restored by Hunt, Wil, *E*, *C R* 1914 75 ⁵ *P* οταμε . . . διναευσταχεροντα against metre ⁶ *P* ἴτα i.e. ἄττα, cf. Hoffm. *Gr. Dial.* 2. p. 216 § 10
⁷ ἴς? or keep as plural?

LYRA GRAECA

123 πρὸς Μένωνα

Heph 44 [π δακτυλικού]· τὸ μὲν οὖν Αἰολικὸν ἔπος τὸ καταληκτικὸν τοιοῦτόν ἐστι

Κέλομαί τινα τὸν χαρίεντα Μένωνα κάλεσσαι,
αἱ χρῇ συμποσίας ἐπόνασιν ἔμοι Fe γένεσθαι.¹

124

Ibid. [π. ἐπιωνικού τοῦ ἀπὸ μείζονος] τρίμετρον δὲ ἀκατάληκτον τὸ τούτου [1 e fr 47] περιττεῦον συλλαβῇ τῇ τελευταίᾳ, καλούμενον δὲ Ἀλκαϊκὸν δωδεκασύλλαβον, οἶον·

Ἰόπλοκ' ἄγνα μελλιχόμειδε Σάπφοι,
θέλω τι Φείπην ἀλλά με κωλύει αἶδως.²

125

Ibid. 32 [π ἰαμβικού] ἔστι δὲ ἐπίσημα ἐν αὐτῷ ἀκατάληκτα μὲν δίμετρα οἶον ., τετράμετρον δὲ οἶον τὸ Ἀλκαίου·

Δέξαι με κωμάζοντα, δέξαι, λίσσομαί σε, λίσσομαι.

126

Sch Plat Symp. 217 e 'οἶνος καὶ ἀλήθεια,' ἐπὶ τῶν ἐν μέθῃ τὴν ἀλήθειαν λεγόντων ἔστι δὲ ἄσματος Ἀλκαίου ἀρχή

Οἶνος, ὦ φίλε παῖ, καὶ ἀλάθεια³

καὶ Θεόκριτος

¹ E mss γεγενῆσθαι Fick γε γένεσθαι ² 1 2 only in A11st Φείπην Herm. mss τ' εἶπην ³ (so Theocr) Matthiae mss ἀλάθεια

ALCAEUS

123 To MENON¹

Hephaestion *Handbook of Metre* [on dactyls]: The catalectic Aeolic line is as follows:

I bid them call the pretty Menon, if I may have him for an added joy at my drinking-bout.

124

The Same [on the *epionicum a majore*]. The acatalectic trimeter, which exceeds this by the first syllable and is called the Alcaic twelve-syllable, is like this:

Pure Sappho of the violet tresses and the gentle smile, I would fain tell you something, did not shame prevent me.²

125³

The Same [on the iambic]: The best-known acatalectic types of it are dimeters like . , and tetrameters like this of Alcaeus:

Pray, pray, receive, receive your serenader.

126

Scholast on Plato *Symposium*. 'Wine and truth,' a saying used of those who speak the truth when drunk; and it is the beginning of a song of Alcaeus:

Wine, my dear boy, and truth

and it occurs in Theocritus.⁴

¹ an invitation ² l. 2 from Arist *Rhet* 1 9 (see Sa. 119); cf. Cram. *A P* 1 266 25 ³ cf. Sch Heph, Sch Ar *Plat.* 302, *Paroem.* 2. 363 ⁴ 29 1

LYRA GRAECA

127

Sch Pind O. 11 15 [Ζεφυρίων Λόκων γενεὰν ἀλέγων]
ἀλέγων μεριμνῶν¹ καὶ Ἀλκαῖος

οὐ <γὰρ> ἔγω Λύκον
ἐν Μοῖσαις ἀλέγω·

παρὰ τὸ ἀλέγειν καὶ φροντίδα ποιεῖν.

128²

Ox. Pap. 1233 33 5-7

Ἐπετον Κυπρογενήας παλάμαισιν
e g³ [δολομήδεσσι τύπεις·] ὅππосέ κ[εν γὰρ]
| [ἄλος ἢ γὰς προφύγω, κῆσ]ε πόλω[ν⁴ με]
| [κίχεν ὦρος]

129

Cram. A.O. 1. 413 23 ζητεῖται <τὸ>³ παρὰ τῷ Ἀλκαίῳ
θηλυκόν

τερένας ἄνθος ὀπώρας

πῶς ἡ τέρενα εἶρηκεν, καὶ ἔστιν εἰπεῖν ὅτι ἀπὸ τοῦ τέρην ἡ γενικὴ
τέρενος καὶ μετὰγεται ἡ γενικὴ εἰς εὐθειᾶν ὁ τέρενος ἀπὸ τούτου
θηλυκὸν τερένη, τερένης, καὶ Αἰολικῶς <τερένας>³ τερένας κ τ λ

130, 131

Apoll Pron 80 17 καὶ ἔτι ὁμοίως (ἐν συνθέσει) παρὰ
τῷ αὐτῷ Ἀλκαίῳ ἐν ἐβδόμῳ

. . . . σὺ δὲ σαύτῳ τομίας ἔση.⁵

. . . . ἀλλὰ σαύτῳ πεδέχων ἄφως
πρὸς πόσιν⁶

¹ mss ὕμνων ² line 1 from Cram A O 1 144-5 ³ E
⁴ πόλεις? ⁵ τομίας Bast mss το μαις ⁶ ἀλλὰ σὺ σαύτῳ?
ἄφως E = αὔως (gen) οι ὤφας from αὔα (new nom from
acc αὔα cf. Sa. 176) cf. ἄας Zenod Il 8 470. mss αβας

ALCAEUS

127

Scholast on Pindar [‘bearing in mind the Locrians of the West’]. ἀλέγων ‘caring for,’ ‘thinking of’, compare Alcaeus:

for I do not reckon Lycus among the Muses,¹

ἀλέγω from ἀλέγειν ‘to think about’²

128³

From a Second-Century Papyrus:

I am thrown by the wily arts of the Cyprus-born
for whithersoever [on sea or land I flee, thither]
ranging [hath Love overtaken me]

129

Cramer *Inedita* (Oxford): It is asked with regard to the feminine found in Alcaeus

the soft smooth bloom of the fruiting-time

how he has come to use the form τέρενα ‘soft, smooth’; and the answer is that the genitive of τέρην is τέρενος, and the genitive is transferred to the nominative which thus becomes τέρενος with a feminine τέρενη, of which the genitive is τερένης, Aeolic τερένας, as above

130, 131

Apollonius *Pronouns* [ἐαυτῷ ‘to himself,’ etc.] . . . and similarly, moreover, as a single word in the seventh Book of the same Alcaeus

. and you will be your own steward⁴

and:

. . . but sharing the morn with yourself a-drinking⁵

¹ cf Hor 1. 32 9, who mentions Lycus, and, for the tone Cic. *N D* 1. 28 *naevus in articulo pueri delectat Alcaeus* etc.

² The quotation illustrates a different meaning ³ cf Cram *A.O.* 1. 144 5, *E.M.* 666 51, *Fav.* 354 ⁴ i.e. eat and drink whatever you like ⁵ i.e. alone

LYRA GRAECA

132

Heph 14 [π. κοινῆς]. ἔαν μέντοι ἐν τῇ προτέρᾳ συλλαβῇ τελικὸν ἢ τὸ ἄφωνον, τῆς δὲ δευτέρας ἀρκτικὸν τὸ ὑγρόν, οὐκέτι γίνεται κοινὴ <ή> συλλαβή, ἀλλὰ ἄντικρυς μάκρα, ὡς παρὰ Ἀλκαίῳ

Ἔκ μ' ἔλᾱσας ἀλγέων

H'

ΕΠΑΙΝΗΣΙΩΝ¹

133² πρὸς Ἀντιμενίδαν

Strabo 13 617 ἄνδρας δ' ἔσχεν (ἡ Μιτυλήνη) ἐνδόξους τὸ παλαιὸν μὲν Πιπτακόν, ἕνα τῶν Ἑπτὰ Σοφῶν, καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδαν, ὅν φησιν Ἀλκαῖος Βαβυλωνίοις συμμαχοῦντα τελέσαι μέγαν ἄθλον καὶ ἐκ πόνων αὐτοῖς ῥύσασθαι κτείναντα ἄνδρα μαχαίταν βασιλῆϊων παλαιστάν, ὡς φησι, κ τ λ

Heph 63 [π ἀντισπαστικοῦ] τὸ δὲ ἀκατάληκτον (τῶν τριμέτρων) τὸ μόνην τὴν τελευταίαν ἔχον λαμβικὴν καλεῖται Ἀσκληπιάδειον, οἷον τὸ Ἀλκαίου

Ἦλθες ἐκ περάτων γᾶς ἐλεφαντίναν
λάβαν τῷ ξίφεος χρυσοδέταν ἔχων,

¹ this title, being founded on an emendation of fr 138, is uncertain; if right, the Aeolic form with η would seem to point either to A himself or some early Lesbian as first collector of the poems ² ll 1-2 Heph, 3-7 *E e g*, 8-10 O Muller, 3 and 5-10 from Str, who shows that the name was in the poem (and without ictus-lengthening it is κω-

ALCAEUS

132

Hephaestion *Handbook of Metre* [on 'common' syllables]: If, however, the mute is the final sound of the first syllable,¹ and the liquid the initial sound of the second, the first syllable is not then, as in the previous case, 'common' or doubtful, but altogether long; compare Alcaeus:

You have made me forget all my sorrows

Book VIII²

ENCOMIA

133³ To ANTIMENIDAS

Strabo *Geography*. Mytilene has had many famous citizens. In ancient times there was Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Antimenidas, of whom Alcaeus tells that while fighting for the Babylonians he performed a mighty deed and saved them from troubles by slaying a warrior, as he says, etc.

Hephaestion *Handbook of Metre* [on the antispastic]. The acatalectic trimeter which has the last 'meter' iambic is called the Asclepiad, for instance Alcaeus

You have come from the ends of the earth, [dear

¹ in the example $\epsilon\kappa$, of Attil Fort 302 K. who says Hor. took the metre of *Non esur nec auium*, *Od* 2 18, from Alc. who often used it. ² I have placed here unclassifiable fragments of a personal type. ³ cf. Liban 1 406

possible in any Lesbian metre), 4-5 from Hesych (= B 153) τετραμαρῶν πλινθῶν τετρα πλ κατὰ τέγματα Ἀλκαῖος (so B-E, cf. τετεγασμένοι 28 mss τετραβαρ πλ καὶ τάγματα)

LYRA GRAECA

e. g. [φίλ' Ἀντιμενίδα, τῷ ποτὰ χράμενος]¹
 τοῖσι τετραμαρήων² κατὰ τέγματα
 5 πλίνθων ναιετάοισιν Βαβυλωνίοις
 συμμαχέας ἐτέλεσσας μέγαν αὔεθλον
 καὶ πολλὰν οὐλίαν ἄσφε² Φερύσσαο
 κτένναις ἄνδρα μαχαίταν βασιληῶν³
 παλαίσταν ἀπυλείποντα μόναν ἴαν⁴
 10 παχέων ἀπὺ πέμπων . . .

134

Ox. Pap. 1233 11. 10-11

.]Βαβύλωνος ἱρας
]ν Ἀσκάλωνα

135

Harpor. 168 Σκυθικαί εἶδος τι ὑποδήματός εἰσιν αἱ
 Σκυθικαί καὶ Ἀλκαῖος ἐν ἡ⁵

καὶ Σκυθίκαῖς ὑπαδησάμενος

136

Et Mag 513. 33

Κίκις⁶

σημαίνει τὸν ἀδελφὸν τοῦ Ἀλκαίου γίνεται παρὰ τὸ κίκυς ὃ
 σημαίνει τὴν ἰσχύν

¹ Ἀντιμ cf ὀγκρέμασαν 121, ὀννώρινε 72 τῷ relative
 supplying needed epithet to τῷ ξίφεος ² necessary to the
 syntax ³ B mss -ηων ⁴ μόναν ἴαν Alir mss μόνον μίαν
⁵ mss also ἐν νή, ἐν κ' ⁶ prob dimin of e g Κίκερμος Fick
 mss κίκις . . . κίκυς, cf. also Cram *A O.* 4 337 ^a πετρ^α
 2

ALCAEUS

Antimenidas,] with the gold-bound ivory heft of the sword [with which, fighting for the Babylonians who dwell in houses of bricks four hands long,¹ you performed a mighty deed and saved them all from grievous troubles] by slaying a warrior who wanted but one palm's breadth of five royal cubits of stature.

134

From a Second-Century Papyrus:

. . . of sacred Babylon . . . Ascalon . . .²

135³

Harpocration *Lexicon to the Attic Orators* Σκυθικάι .
'Scythians' are a kind of shoe; compare Alcaeus Book viii

and shod with Scythians

136

Etymologicum Magnum .

Cicis

is the brother of Alcaeus; from κίκυς, meaning 'strength'

¹ the usual size of a Babylonian brick *temp* Nebuchadnezzar is about $12 \times 12 \times 3\frac{1}{2}$ in, these bricks often bear his name, cf Layard *Nineveh*, p 296, the palm's breadth or hand was rather over 3 in ² prob ref to Antimenidas' service with Nebuchadnezzar in Palestine ³ cf Suid.

LYRA GRAECA

137 A and B

Apoll *Pion* 80 14 [ἐαυτόν κ τ λ] καὶ παρὰ τοῖς Ἀολλικοῖς
δὲ ὡς ἐν παραθέσει ἀνεγνώσθη (Sa 15)

ἔμ' αὐτῷ παλαμάσομαι

ἀλλὰ μάχεται¹ τό·

· · · · · νόον δὲ Φαύτω
πάμπαν ἄέρρει.²

ἄπερ ἀσύννηθες ἐν ἀπλότητι μὴ οὐχὶ τὸ ε προσλαμβάνειν, καὶ ἔτι
ὁμοίως παρὰ τῷ αὐτῷ Ἀλκαίῳ (130)

138

Hesych ἐπαίνους τὰς κρ'σεις καὶ τὰς συμβουλίας καὶ τὰς
ἀρχ<αιρ>εσίας Σοφοκλῆς Θυέστη Σικυνώνι καὶ Ἀλκαῖος ταῖς
'Ἐπαινήσεσιν³

139

Vet Et Mag Miller 57 ἀχνύσδημι, ὡς παρ' Ἀλκαίῳ

'Αχνύσδημι κάλως· οὔτι γὰρ οἱ φίλοι.⁴

140

Procl Hes *Op* 719 [εἰ δὲ κάλον εἶπης, τάχα κ' αὐτὸς μείζον
ἀκούσαις] Ἀλκαῖος

· · · · αὶ Φείποις^a τὰ θέλης, ἀκούσαις
τά κ' οὐ θέλης.⁵

¹ mss ἐμάχετο ² νόον Bast mss νόω δὲ Φαύτω Ahr mss
δ' εαύτω Ap read δὲ αὐτῷ ³ E 'in the *Encoenia*' (see
p 402 n 1) mss ἀλκείοι ταῖς ἐπαινήταισιν (ται corr. to τε)
⁴ E, cf Plat *Symp* 194a εἶ καὶ μάλ' ἐν φόβοιο, *Theaet* 156a
μάλ' εἶ ἡμουσοι, *Dead Adonis* 32 mss κακῶς· οὔτι E M.
Vet. E.M. οὔτε ⁵ E bis: mss θέλεις ^a mss εἶκ' εἶπ

ALCAEUS

137 A¹ and B

Apollonius *Pronouns* [on reflexives] And in Aeolic the reflexive is read as two words, as (Sa 15) and

I shall contrive for myself

but the following is contrary :

and he heartens himself altogether ;

which is unusual in having the simple form without the *e* ;
and moreover similarly in the same Alcaeus : (*fr.* 130)

138

Hesychius ἐπαίνους 'praises' decisions, recommendations, elections, Sophocles in the *Thyestes Sicyonius* ; and Alcaeus in the *Encomia*

139²

Old Etymologicum Magnum ἀχνασθῆμι 'to mourn' as in Alcaeus

Deeply do I mourn, for my friends are nothing worth

140³

Proclus on Hesiod *Works and Days* [If thou sayest an ill thing, soon shalt thou hear a greater thyself] : compare Alcaeus :

If you say what you choose, you will hear what you choose not.

¹ also in Cram. *A P.* 4. 35. 16, Cyrill 185 3, Suid. ² cf. *E.M.* 181. 44 ³ cf. *Paroem* 1. p 285 metre as 124

LYRA GRAECA

141

Sch. Ar. Av 1410 [ὄρνιθες τίνες οἷδ' οὐδὲν ἔχοντες πτερο-
ποικίλοι, τανυσίπτερε ποικίλα χελιδοῖ,] τινὲς παρὰ τὸ Ἀλκαίου

Ὅρνιθες τίνες οἷδ' ὠκεάνω γᾶς τ' ἀπὺ περράτων
ἦλθον πανέλοπες ποικιλόδερροι τανυσίπτεροι,¹

142

Hdn π μ λ (2 933 14 Lentz) ὁ γοῦν Ἀλκαῖος κείνοθεν
ἐστὶν ὅπου ἀποφάνηται αὐτό

αἶ γὰρ κᾶλλοθεν ἔλθη αἶ δὲ φάη κήνοθεν
ἔμμεναι²

143

Sch. Il. 21 319 (Nicole l. 203) χέραδος Ἀπολλόδωρος τὸ
πλήθος τῶν θαλαττίων καὶ ποταυίων λίθων, οὓς ἡμεῖς τροχάλους
οἱ δὲ χεράδια³ καλοῦσιν ὄντας χειροπληθεῖς ἔστι δὲ ἡ λέξις παρὰ
Ἀλκαίῳ

αἶ δὴ μὰν⁴ χέραδος μὴ εὖ βεβάωτ' ἐργάσιμον
λίθον
κίνησ,⁴ καί κε φίσως τὰν κεφάχαν ἀργαλίαν
ἔχοις.⁵

144

Sch. Od 21. 71 [ἐπισχεσίην] καὶ Ἀλκαῖος

οὐδέ τι μυννᾶμενος ἄλλοι τὸ νόημα . . .⁶

ἀντὶ τοῦ προφασιζόμενος, ἀλλαχοῦ ἀποτρέπων τὸ ἑαυτοῦ νόημα

¹ γᾶς τ' Heck -Blf mss γὰρ ἦλθον mss also ἦνθον
² αἶ δὲ φάη (opt) E, αἶ = αεί, δέ in apod mss δὲ φοι E τόδε
φαῖ (= φαίη) ³ ms χερμάδια ⁴ E (or μὴ βεβάωτ' cf.
Hesych βεβάως βεβηκώς, ἰστάμενος) mss μὴ βεβάως κ.τ.λ
⁵ ms κεν and ἔχοι ⁶ μύνν pres. partep μυνᾶμαι Hfm mss
μύν ἄλλοι Seid -L : mss Sch. ἄλλα, Eust. ἄλλο * ms οἷδημῶν

ALCAEUS

141

Scholast on Aristophanes *Birds*: [What birds are these that have nothing at all, birds motley-winged, O motley swallow of widespread wing¹]: Some commentators say this is from Alcaeus' lines.

What birds are these which have come from the ends of the earth and the ocean, wildgeese of motley neck and widespread wing?

142

Herodian *Words without Parallel*: Alcaeus sometimes actually uses the form *κείροθεν* 'thence', compare

For even if he comes from another place, he can always say that he is come from that²

143

Scholast on *Iliad*: *χέραδος* 'stone-heap' according to Apollodorus this means a quantity of stones from the sea or from a river, which we call pebbles, others call them *χεράδια* or 'hand-stones' because one of them just fills the hand. The word occurs in Alcaeus

If you move from a stone-heap a block of stone that is not firm set, then 'tis like you will get a sore head

144³

Scholast on *Odyssey* ['pretext, prevarication']. compare Alcaeus

. nor prevaricating his intent at all;

that is, excusing or cloaking, turning his intention elsewhither.

¹ called a *σκόλιον* or drinking-song in l. 1416, but this may not be technically accurate for the original ² emendation and translation uncertain ³ cf. Eust. *Od.* 1901 52, *EM* 594 55, *Matr An* 389

LYRA GRAECA

145

Vet Et Mag Reitz. δῆω σημαίνει τὸ εὐρίσκω ἀπὸ τοῦ δέω,
ὃ σημαίνει τὸ εὐρίσκειν, οὐ μέμνηται Ἀλκαῖος

ἔγω μὲν οὐ δέω τάδε μαρτύρεντάς·¹

κατ' ἔκτασιν δῆω.

146

Hdn π.μ λ. (2 941. 28 Lentz) . . . μάθος Ἀλκαῖος

ἀπ πατέρων μάθος²

147, 148

Apoll Pron 95 14 [ἀμέων]· δμοιῶς Αλοεῖς· Ἀλκαῖος· (78).
ἐπὶ δὲ τῆς συνάρθρου·

πατέρων ἄμμων

καὶ τῇ ἐντελεστέρα

ἀμμετέρων ἀχέων³

149

Strabo 1 37 [π Νείλου] τὸ δὲ πλίσσι στόμασιν ἐκδιδόναι
κοινὸν καὶ πλείονων, ὥστ' οὐκ ἄξιον μνήμης ὑπ' ἄλαβε (δ' Ὀμηρος),
καὶ ταῦτα πρὸς εἰδότας καθάπερ οὐδ' Ἀλκαῖος, καίτοι φήσας
ἀφίχθαι καὶ αὐτὸς εἰς Αἴγυπτον.

150⁴

Plut Div Am 5 χάριεν γὰρ ἅμα ταῖς ἡδοναῖς συνεκλιπεῖν
τὰς ἐπιθυμίας, ὥς μήτε ἄδρα φησὶν Ἀλκαῖος διαφυγεῖν μήτε
γυνᾶκα

^{e g} | οὐτ' ἄνηρ ζαπέφυγγ' οὔτε γύννα ποτά.
ὦν ἐπιθυμίαις

¹ mss also μέν κ' οὐ and ταῦτα: Hesych expl δῆεις and

ALCAEUS

145¹

Old Etymologicum Magnum δῆω this means 'I find,' from δέω with the same meaning used by Alcaeus

For my part I find no witnesses of this ;²
lengthened to δῆω.

146

Herodian Words without Parallel μάθος 'learning', compare Alcaeus

We learn from our fathers³

147, 148

Apollonius Pronouns [ἀμεῶν 'of us']: Similarly in Aeolic: compare Alcaeus (78), and in the adjectival form ἀμμων; compare

of our fathers

and the fuller form ἀμμετέρων, compare

of our troubles

149

Strabo Geography [on the Nile] Its entering the sea by several mouths, however, is a characteristic it shares with other rivers, so that Homer did not consider it worthy of mention, particularly as it was well-known to his audience. Nor is Alcaeus more communicative, although he declares that he had been in Egypt himself

150

Plutarch Love of Riches For it is a good thing that we leave behind along with the pleasures (of love) the desires that belong to them, desires which according to Alcaeus are escaped neither by man nor woman

¹ cf *E.M.* 264 19 ² or 'I shall find' ³ or perh.
'We learn by suffering'

δῆτε as futures in sense ² Nauck ἀπ' παθέων μ cf proverb
πάθος μάθος ³ mss ἀχαιῶν ⁴ cf 115 ζαν = διαπέφενγε

LYRA GRAECA

151

Ath 3. 73 e [π σικύου] Ἀττικοὶ μὲν οὖν ἀεὶ τρισυλλάβως,
Ἀλκαῖος δέ

. . . δάκη τῶν σίκυών.¹

φησὶν, ἀπὸ εὐθείας τῆς σίκυς, ὡς στάχυσ στάχυος

152

Hesych τετράφων ὀρνεόν τι Ἀλκαῖος
τετράφωσιν ἀήδονας²

153³

Vet. Et Mag Reitz σισύρνas καὶ σισύρας τὰ δασία δέρματα
τὰ τετριχωμένα καὶ Ἀλκαῖος ὁ μελοποιός

ἔνδυσ σισύρναν

154⁴

Zenob *Ραιοετ.* 1 31 (cf 2 61)

ἀντὶ κάκῳ κύνος ὕν ἀπαίτεις.⁵

ἐπὶ τῶν κακῶν⁶ ἀντὶ τῶν κακῶν ἀπαιτούντων.

155⁴

Apostol. *Ραιοετ.* 2 669 (cf. 2 525)

τέφραν φύγων εἰς ἀνθρακίαν πέτεν.⁷

ἐπὶ τῶν ἀπὸ ἡττόνων χείροσι περιπεσόντων κακοῖς

¹ mss δάκη φησί τ σικύων σίκυων *E* or the example would
not prove Ath's statement, cf Sa 87 ² *B-E* mss
τετράδων ὁ τι Ἀ | τετράδυσιν ἀήδονας ³ added by Hfr1

ALCAEUS

151

Athenaeus *Doctors at Dinner* [on cucumbers] In the Attic dialect the word is always of three syllables, but Alcaeus says .

. . . takes bites of the cucumbers ,

σίκων being from a nominative *σίkus*, as *στάχυς* 'ear of corn,' genitive *στάχυος*

152

Hesychius *Glossary* . Pheasant : A kind of bird ; Alcaeus [compare] nightingales to pheasants [in song]

153

Old Etymologicum Magnum *σιόρνα* and *σιόρα* thick skins covered with hair , compare the lyric poet Alcaeus .

clad in a skin

154

Zenobius *Proverbs* :

Asking for a pig in place of a bad dog ;¹

a saying used of those who ask for a bad thing to replace a bad thing

155

Apostolius *Proverbs*

In fleeing the ashes he's fallen into the coals ;

a saying used of those who fall from less into greater misfortune

¹ ref perh to one of the tyrants

⁴ added by *E*, metre 'Alcaic' ⁵ mss *κακοῦ, κακῆς* and *ἀναιρεῖς* ⁶ mss also *καλὰ* ⁷ mss *ἐπεσεν*

LYRA GRAECA

Θ' καὶ Ι'

ΣΚΟΛΙΩΝ

156¹

Berliner Klassikertexte 5. 2. 9810

‘. . [παῖ χροῖ]ν ἀρύστηρ’ ἐσκέραμεν μέγαν ;²
 [τί τόσσ]α μόχθης, τοῦτ’ ἔμεθεν σύνεις
 [ὥς οὐ τι] μὴ τῶξανος² ἄλλως
 [ἄμμαρ ἔ]μοι μεθύων ἀείσης ;

5 [τί δὴ θα]λάσσας φειδόμεθ’, ὥς κάρων
 [χειμω]νοείδην αἶθρον ἐπήμενοι ;
 [αἰ δ’ ἐνσ]τάθοντες ὥς τάχιστα
 [τάν τε χ]άδον³ καμάκων ἔλουντες

[ἐκ νᾶα] λύσαμεν, προτ’ ἐνώπια
 10 [κέρα τρό]ποντες, καὶ κ’ ἰθαρώτεροι
 [φυίημ]εν ἰλλάεντι θύμῳ
 [κᾶτε κ’ ἀ]μύστιδος ἔργον εἴη’⁴

[νώθην] δ’⁴ ὀνάρταις χέρρα σύ μοι ἐμμάτων
 [‘Ο παῖς,’ ἔφαισ]θ’, ‘ἔμῳ φ[ερέ]τω κάρᾳ
 e g [γνόφαλλον· οὐ γὰρ] εἰστίθῃσιν
 | [εἰς τὸ πλοῖον μ’ ὅ]δε τᾷδ’ ἀοίδα.⁵

[.] ἄγι ταῦτά μοι⁶
 [.] ἄτε⁷ πῦρ μέγα
 [.] τίθησθα

¹ restored by *E. C. R.* 1909 72, 1917 9 ² adj ³ handle,
 tiller, cf. *χανδάνω*, *λαβή λαμβάνω* ⁴ δ’. *P τ* ⁵ *P* *αοίδα*

ALCAEUS

BOOKS IX AND X

DRINKING SONGS

156

From a Second-Century Papyrus :

‘ . . . What need to have mixed in the great bowl ?
 Why labour so, when I tell you that I will never
 have you to waste the livelong day in wassailing
 and song ? O why spare we to use the sea, suffering
 the winter-cool freshness of the morning to pass
 like a drunken sleep ? If we had but gone quickly
 aboard, taken hold of the tiller, and loosed the ship
 from her moorings the while we turned the sailyard
 to front the breeze, then merrier should we be and
 light of heart, and it would be as easy work as a
 long draught of wine ’ But hanging a [listless] aim
 upon my sleeve you cried, ‘ [The lad] may bring [a
 cushion] for my head ; for this fellow’s song doth not
 put me [in his boat] come,
 these things to me , like a great fire,
 you make

⁶ *L*’s reading of P ⁷ P αττε ⁸ οἱ [τῶν οἶ]ν, taking
 εσκέρ. as 1st person plural

LYRA GRAECA

157

Ath 10 430 a κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν
πίνων ὁ ποιητῆς οὗτος (Ἀλκαῖος) εὕρισκεται χειμῶνος μὲν ἐν
τούτοις

Νεύει μὲν ὁ Ζεὺς, ἐν δ' ὀράνῳ μέγας
χείμων, πεπάγαισιν δ' ὑδάτων ρόαι.¹
. . .] ἔνθεν [². . . .
.

δ κάββαλλε τὸν χεῖμῶν', ἐπὶ μὲν τίθεις
πῦρ, ἐν δὲ κέρναις οἶνον ἀφειδέως
μέλιχρον, αὐτὰρ ἀμφὶ κόρσῃ
μόλθακον ἀμφιδύω² γνόφαλλον.

158

Ibid. . . . ἐν δὲ τοῖς συμπτώμασιν

Οὐ χρῆν κάκοισι θῦμον ἐπιτρέπην.³
προκόψομεν γὰρ οὐδεν, ἀσάμενοι
σ',⁴ ὦ Βύκχι· φάρμακον δ' ἄριστον
οἶνον ἐνικαμένους μεθύσθην.

159⁵

Ibid. 15 674 c ἐκάλουν δὲ καὶ οἷς περιεδέοντο τὸν τράχηλον
στεφάνους ὑποθυμίδας, ὡς Ἀλκαῖος ἐν τούτοις

ἀλλ' ἀνήτω μὲν περὶ ταῖς δέραισι
περθέτω πλέκταις ὑπαθύμιδάς τις,
καὶ δὲ χευάτω μύρον ἄδου κατὰ τῷ
στήθεος ἄμμι.

¹ νέυει *E*, cf Anacr 6, Hor. *Epid* 13 1 mss νεί, but rain
is incompatible with frost Heck νίφει mss also ἐκ δ'
² imp mid *E* mss ἀμφι, ἀμφι from above ³ θῦμον
Steph mss μῦθον ⁴ ἀσάμενοι σ(οί) ὦ *E* mss ἀσαμενοὶ ὦ,
⁵

ALCAEUS

157¹

Athenaeus Doctors at Dinner For the poet Alcaeus is found drinking at every time and on every occasion, in the winter in these lines

The Sky-God bows himself; there is a great storm in the heavens, the streams of water are frozen fast . . . Defy the storm with a good fire and a bountiful mixing of honey-sweet wine, and then put a soft cushion on either side your brow.

158

The Same: . . . and in his misfortune, in this passage:

It is ill yielding the heart to mischance, for we shall make no advance if we weary of thee, O Bacchus, and the best medicine is to call for wine and drink deep.

159²

The Same: They called the garlands which they used to tie round their necks *hypothyrides*; compare Alcaeus

But let them put garlands woven of anise about our necks and pour sweet myrrh over our bosoms.³

¹ cf Hdn π μ λ 7 27 Lentz, Long *Past* 3. 3 ² cf Poll. 6 107, Sch Theocr 7 63, Ath 678 d ³ Il 3-4 put here by D from Ath 687 d 'and that bravest and moreover most warlike of poets, Alcaeus, says "And pour, etc"'

ἀσάμενος δ ⁵ Il. 1-2 here, 3-4 Ibid. 687 d καὶ ὁ ἀνδρείοτατος δὲ προσέτι δὲ καὶ πολεμικὸς ὥτατος ποιεῖν Ἀλκαῖος ἔφη 'καὶ κ' ἄλ. ¹ cf. Pap. Bouriant 8. 20 (L)

LYRA GRAECA

160

Arist *Pol.* 1285 a 33 ἤρχον δ' οἱ μὲν (τῶν αἰσυνμητῶν) διὰ βίου τὴν ἀρχὴν ταύτην, οἱ δὲ μέχρι τινῶν ὠρισμένων χρόνων ἢ πράξεων, οἷον εἶλοντό ποτε Μυτιληναῖοι Πιττάκον πρὸς τοὺς φυγάδας ὧν προειστήκεσαν Ἀντιμενίδης καὶ Ἀλκαῖος ὁ ποιητής. δηλοῖ δ' Ἀλκαῖος ὅτι τύραννον εἶλοντο τὸν Πιττάκον ἐν τινι τῶν Σκολιῶν Μελῶν ἐπιτιμᾷ γὰρ ὅτι

. . . . φῶνα δ' ἀθρόα¹ τὸν κακοπάτριδα
Φίττακον² πόλιος τᾶς ἀχόλῳ καὶ βαρυδαίμονος
ἐστάσαντο τύραννον μέγ' ἐπαίνεντες³ ἀόλλεες.

161⁴

Procl *Hes Op.* 584 [ἦμος δὲ σκόλυμός τ' ἀνθεῖ καὶ ἤχετα τέττιξ | δενδρέῳ ἐφεζόμενος λιγυρὴν καταχεύατ' αἰοιδὴν | πυκνὸν ὑπὸ πτερύγων, θέρεος καμαπάδεος ἔρη, τῆμος πύταται τ' αἶγες καὶ οἶνος ἄριστος, | μαχλόταται δὲ γυναῖκες, ἀφαιρότατοι δὲ τοὶ ἄνδρες | εἰσὶν, ἐπεὶ κεφαλὴν καὶ γούνατα Σείριος ἄζει] τοιαῦτα δὲ καὶ τὸν Ἀλκαῖον ἄδειν

Τέγγε πλεύμονας οἶνω· τὸ γὰρ ἄστρον περι-
τέλλεται,
ἀ δ' ὥρα χαλέπα, πάντα δὲ δίψαις ὑπὰ καύ-
ματος,
ἄχῃ δ' ἐκ πετάλων Φάδεα τέττιξ <ἐπιδενδρώων>⁵
ἄνθη δὲ σκόλυμος· νῦν δὲ γυναῖκες μιαιώταται⁶
ἅ λεπτοὶ δ' ἄνδρες ἐπεὶ καὶ κεφάλαν καὶ γόνα
Σείριος
ἄζει⁷ . . .

¹ Reis -E from Plut where the form φωνα, 1 e. φῶνα, shows that ἀ φ. is not his rendering of ἀόλλεες · not in Arist.
² E, so Sch 41, Lesb coin Mion *Sup* 6 p 64, cf Poll 2 175 where mss *Ψιττάκον* mss here *Πιττ.* ³ ἀχόλῳ Schn 'restless,' cf χαλάω and Hesych χαλιά ἡσυχία ἐπαίνεντες
Ahr mss -νέοντες ⁴ πάντα κ.τ.λ only in Ath. ⁵ Φάδεα Graevius-Seid · mss τάδε ἂν ἐπιδενδρώων E, cf. Jul. *Ep* 24:

ALCAEUS

160¹

Aristotle *Politics*: Some aesyminetes ruled for life, others only for definite periods or till they had accomplished definite tasks, as the Mytileneans chose Pittacus to deal with the exiles under Antimenidas and the poet Alcaeus. Now Alcaeus shows that Pittacus was elected tyrant in one of his *Drinking-songs*, where he chides his fellow-countrymen saying.

With one voice they have set up the base-born Pittacus to be tyrant of their spiritless and ill-starred country, shouting his praise by their thousands²

161³

Proclus on Hesiod *Works and Days* ['When the artichoke flowers and the singing cricket sits upon the tree pouring down a sweet shrill song continually from beneath his wings, in the time when summer is wearisome, then are goats fattest and wine at its best, then are women most wanton, but men at their weakest, for Sirius parches head and knees']: Alcaeus sings in like strain

Soak your throttle in wine;⁴ for the star is coming round again,⁵ the season is hard to bear with the world athirst because of the heat, the cricket sounds sweetly from the leaves of the tree-top, and lo! the artichoke is blowing; now are women at their sauciest, but men lean and weak because Sirius⁵ parches both the head and the knees

¹ cf. Dion Hal. 5 73, Plut *Amat* 18 ² cf. Plut *Erot.* 18
³ cf. Ath 10 430 b, 1 22 e, Gell 17. 11 1, Macrobius *Sat* 7 15 13, Plut *Symp* 7 1, Eust *Od* 1612 14, II 890 47, Plut *Stor.* *repug.* 29, Plin *N H* 22 43 ⁴ throttle: the Greek is 'lungs' ⁵ i. e. the dog days are coming

for 2½ ll read here by B see Sa 94 ⁶ mss ἀνθεῖ δὲ καὶ σ and μαρ. γυν. ⁷ mss λεπ. δέ τοι· ἐπεὶ καὶ. mss ἐπεὶ. γόνα B, cf. Steph. Byz. s. γόνατος mss γόνατα

LYRA GRAECA

162

Ath. I. 22 f (after 161 1-2) . . . καὶ ἀλλαχοῦ·

Πώνωμεν,¹ τὸ γὰρ ἄστρον περιτέλλεται.

163

Ibid. 10. 430 c πῶς οὖν ἔμελλεν ὁ ἐπὶ τοσοῦτον φιλοπότης
(Ἀλκαῖος) νηφάλιος εἶναι καὶ καθ' ἓνα καὶ δύο κυάθους πίνειν, αὐτὸ
γοῦν τὸ ποιημάτιον, φησὶ Σέλευκος, ἀντιμαρτυρεῖ τοῖς οὕτως
ἐνδεχομένοις φησὶ γάρ·

Πώνωμεν·¹ τί τὰ λύχν' ὀμμένομεν; δάκτυλος
ἀμέρα.

καὶ δ' ἄερρε κυλίχυναι μεγάλαις, αἵτ', ἀπ'
οἴκιδος·²

οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα
ἀνθρώποισιν ἔδωκ'. ἔγχεε κέρναις ἓνα καὶ δύο
5 πλήαις καὶ κεφάλαις, ἃ δ' ἀτέρα τὰν ἀτέραν
κύλιξ
ὠθήτω·

ἓνα πρὸς δύο ῥητῶς κινῶναι κελεύων.

164³

Ox Pap 1233 32

Κατ τῆς πόλλα π[αθοίσας κεφάλαις κάκχεε μοι
μύρον]

καὶ κατ τῷ πολ[ίῳ στήθεος· αἱ γὰρ τισί κ'
ἄλγος ἦ,]

¹ Mein mss πίν. ² E, of δοκίς dimin. of δοκός and E M.
216 48 Βύκχης ὄνομα Αἰολικὸν παρὰ τὸ Βάκχος . . . ὥς ἵππος
ἵππις καὶ οἶκος οἰκίς: mss αἶτ' ἃ ποικίλα (ποικίλλις): edd. αἶτα,

ALCAEUS

162

Athenaeus *Doctors at Dinner* (after fr. 161 1-2): . . . and in another place

Let us drink, for the star is coming round ¹

163

The Same How then was such a lover of drink (as Alcaeus) to be sober and take only one or two cups at a time (as Chamaeleon of Pontus interprets the phrase)? At any rate the actual song in which it occurs, testifies, as Seleucus points out, against this interpretation

Let us drink, why wait for the lamp-lighting? the day has but a finger's breadth to go. Take down the great cups, beloved friend, from the cupboard; for the Son of Semele and Zeus gave wine to make us forget our cares. Pour bumpers in a mixture of one and two,² and let cup chase cup around hotfoot;³

thus bidding them expressly to mix the wine in a proportion of one to two

164

From a Second-Century Papyrus:

Over my long-suffering head, over my hoary breast, pour me the unguent If any man be in

¹ cf p 419 n. 5 ² i e one of wine to two of water
³ cf Ath 10. 430 a, and 11 481 a

ποικίλαις ³ 1-2 B-E (C R 1914 77) from Plut *Qu. Contr*
3. 1. 3 (= 42 Beigk), 3-6 E e g.

LYRA GRAECA

e.g. πωνόντων. κάκα [δὴ παῖσιν ὕμῳ ἔστ' ὅτ'
 'Ολύμπιοι]
 ἔδοσαν, πέδα δ' ἄλλω[ν τόδε μοι κωὺκὶ μόνῳ
 πάθος]
 5 ἀνθρώπων. ὁ δὲ μὴ φ[αῖς ἄγαθον πώνεμεν
 ἔμμεναι]
 [κ]ήν[ω] φαῖσθ' 'Απόλ[οι]. οὐ γὰρ ἴσαισθ'
 ὄγαθον οὐδ' ὁ μή.]

165

Sch. II. 8 177 [τείχεα ἀβληχρά]. ἔλλως δὲ ἤδη αὐτὸ τὸ βλη-
 χρὸς σημαίνει ὡς ἐπὶ τὸ πλείστον μᾶλλον τὸ ἀσθενές 'Αλκαῖος θ'

. . . . βλήχρων ἀνέμων ἀχείμαντοι πνώαι

166

Ath 10 430 b (after fr. 39. 1-2) . . . τοῦ δ' ἔαρος·

ἥρος ἀνθεμόεντος ἐπάιον ἐρχομένοιο.¹

καὶ προελθών

ἐν δὲ κέρνατε τῷ μελιάδεος ὅττι τάχιστα
 κράτηρα

167

Ibid 10. 430 c (after fr. 42) . . . καὶ καθόλου δὲ συμβουλευών
 φησὶν

Μῆδεν ἄλλο φυτεύσης πρότερον δένδριον ἀμ-
 πέλω.¹

¹ δένδριον Ahr: mss δένδρον

^a perh ἀρχ.

ALCAEUS

pain, then let him drink [To all men soon or late the Olympians] give misfortune, [and this woe of mine I share] with other men And as for him that [says there is] no [good in drinking], you may say to him 'Be hanged with you! [you know not good from bad.']

165¹

Scholast on the *Iliad* ['weak walls']: The meaning of the simple form βληχρός without the α is usually 'weak' or 'light'; compare Alcaeus Book IX:

. . . the stormless breath of light winds

166

Athenaeus *Doctors at Dinner* [following *fr* 39 1-2] . . . and in the spring he says:

I heard the flowery Spring coming;
and, a little further on:

make haste and mix a bowl of the honey-sweet.

167

The Same [following *fr* 42] . . . and indeed he gives the following general advice:

Plant no tree sooner than the vine.

¹ cf Cram *A.O.* 1 95 15, Eust. 705 62

LYRA GRAECA

168

Ath. 2. 38 e [π. μέθης] ἀπὸ τοῦ κατὰ μέθην δὲ καταστήματος
καὶ ταύρῳ παρεικάζουσι τὸν Διόνυσον . . . καὶ παρδάλει διὰ τὸ
πρὸς βίαν τρέπεσθαι τοὺς ἐξοινωθέντας Ἀλλαῖος

ἄλλοτα μὲν μελιάδεος, ἄλλοτα
δ' ὀξύτέρῳ τριβόλων ἀρυτήμενοι·

εἰσὶ δ' οἳ καὶ θυμικοὶ γίνονται τοιοῦτος δὲ ὁ ταῦρος Εὐριπίδης
(*Bacch* 743). διὰ δὲ τὸ μάχιμον καὶ θηριώδεις ἐνιοὶ γίνονται ὅθεν
καὶ τὸ παρδαλώδες.

169

Tzetzēs ad Lycophr. 212 οἱ οἰνωθέντες τὰ τοῦ λογιμοῦ
ἀπόρρητα ἐκφαίνουσιν ὅθεν καὶ Ἀλκαῖός φησιν·

οἶνος γὰρ ἀνθρώποισι δίοπτρον . . . ¹

170, 171

Vet. Et. Mag Miller 258 πῶ . . . ἔστι δὲ καὶ ῥῆμα προσ-
τακτικὸν παρὰ Αἰολεῦσιν οἶον

Χαῖρε καὶ πῶ τάνδε·

ὅπερ λέγεται ἐν ἐτέρῳ σύμπωθι ² . . . οἶον·

Δεῦρο σύμπωθι. ³

172 ⁴

Ath. 11. 481 a [π. κυλίκων] . . . καὶ ἐν τῷ δεκάτῳ

Λάταγες ποτέονται κυλίχυν ἀπὸ Τηίαν·

ὡς διαφόρων γινομένων καὶ ἐν Τέφ κυλίκων

¹ ἀνθρώποισι Fick, metre as 124 or, reading δίοπτρον as
disyll, 3rd line of 'Alcaic' mss -ποῖς ² mss *Vet.* ἐτέροις

σύμπωθι ³ *EM* om δεῦρο adding ἀντὶ τοῦ σύμπωθι ἢ ἐκ
τοῦ πῶ τὸ πῶθι ⁴ cf Ath 5 666 b, 668 d

ALCAEUS

168¹

Athenaeus *Doctors at Dinner* [on drunkenness]: It is from the condition of drunkenness that Dionysus is likened to a bull, and, through his making drunken persons violent, to a leopard Compare Alcaeus:

drawing it sometimes honey-sweet, and sometimes as bitter as burdocks

Some men become angry; this is like the bull, compare Euripides (*Bacchae* 743) And some through quarrelsomeness become like wild beasts; whence the comparison to a leopard

169

Tzetzes on Lycophron: Drunken people disclose the secrets of the mind, and this is why Alcaeus says:

for wine is a spying-hole unto man.²

170,³ 171

Old Etymologicum Magnum πῶ (the adverb) . . . and it is also imperative of a verb in Aeolic, compare:

Hail, and drink this!

which is equivalent to σὺμπωθι in another passage, . compare:

Hither, and drink with me.

172

Athenaeus *Doctors at Dinner* [on cups, following *fr* 164] . . . and in the tenth Book:

The heeltaps fly from Teian cups;⁴

thus showing that a particular kind of cup was made at Teos

¹ of Eust *Od* 1910 18 ² or like κάτοπτρον, 'mirror'
³ cf. *EM* 698. 51 ⁴ i. e. in the game of cottabus

LYRA GRAECA

173

Et. Mag 639. 17 οὐδεὶς¹ ἰστέον ὅτι τοῦ¹ οὐδεὶς ὅτε ἰσοδυναμεῖ τῷ οὗτις δύο μέρη λόγου εἰσι, τό τε οὐ καὶ τὸ δεῖς οὐδὲ γάρ ἐστι σύνθετον εἰ γὰρ ἦν σύνθετον ἤμελλε πρὸ μιᾶς ἔχειν τὸν τόνον . . . αὐτοῦ δὲ τοῦ δεῖς² τὸ οὐδέτερον δέν χωρὶς τῆς ου παραθέσεως ἔχομεν παρὰ Ἀλκαίῳ ἐν τῷ ἐνάτῳ

καί κ' οὐδεν ἐκ δένος γένοιτο·

Ζηρόβιος.

174

Cram A P. 3 121. 5 *Π.* 1 39 [ἔρεψα]· μηδεὶς δὲ ἡμᾶς νεμεσητοὺς ἀποφάνειεν, ὥς εἰκὴ τὸ εἰραφιώτης γράψαντας οὐ γάρ ἐστι τοῦ ποιητοῦ, ἀλλ' Ἀλκαίου·

Ἑρραφεώτας γὰρ ἄναξ . . .³

175

Hdn. π μ λ (2 941 15 *Lentz*) τὰ εἰς -ος λήγοντα οὐδέτερα δισύλλαβα, εἰ ἔχοι πρὸ τέλους τὸ α, συνεσταλμένον πάντως αὐτὸ ἔχει, εἰ μὴ κατὰ διάλεκτον εἴη, ὥσπερ τὸ πᾶρος

ἐπὶ γὰρ πᾶρος οὐίατον⁴ ἴκνηται·

Ἀλκαῖός φησι·

176⁵

Poll. 6 107 Ἀνακρέων . . . στεφανοῦσθαί φησι καὶ ἀνήτῳ, ὥς καὶ Σαπφῶ καὶ Ἀλκαῖος· οὗτοι δ' ἄρα καὶ σελίνους.

Acro ad Hor Od 4 11 3 ['nectendis apium coronis'].
vel quia Alcaeus frequenter se dicit apio coronari.

¹ *E*· mss τὸ ² *E* mss οὐδεὶς ³ Ἑρραφεώτας *E*: mss
-του from οὐ γάρ above ⁴ *L* from *P* mss -αρον ⁵ cf 159

¹ cf. *Gram Gr.* 3 301, *Bek A* 3 1362 ² this epithet

ALCAEUS

173¹

Etymologicum Magnum [on the word οὐδείς 'nobody']: It should be noted that when it is equivalent to οὐτός there are two parts of the word οὐδείς 'nobody,' namely οὐ and δείς; it is not a compound. If it were, it would have the accent on the syllable before. The neuter of the actual word δείς ('any man') is found used apart from the οὐ ('not') in the 9th Book of Alcaeus.

and nothing will come of anything;

Zenobius

174

Cramer *Inedita (Paris)* on the *Iliad* ['I roofed']: Let no one blame us for writing εἰραφύωτης without due consideration; for it is not Homer's word but Alcaeus'; compare

for the Loid Eurapheotes²

175

Herodian *Words without Parallel*: Disyllabic neuters ending in -os, if they have alpha in the penultimate always have it short, unless it be in dialect, as πᾶρος 'decrepitude' in Alcaeus; compare:

for incurable decrepitude is coming.³

176

Pollux *Vocabulary*: Anacreon . . . says that he crowned himself with anise, and so say Sappho and Alcaeus; these two poets also speak in this connexion of celery (or parsley).

Acro on Horace ['parsley for weaving garlands'] . . . or else because Alcaeus often speaks of his being crowned with parsley.

of Bacchus was variously explained, e.g. because after his premature birth he was 'stitched up' (ἑρράφθαι) in the thigh of Zeus³ metrie 86 see *Appendix* p 449

LYRA GRAECA

177

Ath. 11. 478 b [π. ποτηρίων] τὰ μόνωτα ποτήρια

κότυλοι,

ὧν καὶ Ἀλκαῖος μνημονεύει.

178

Sch. Gen Il. 21 483 Χρύσιππος ἐν τῷ περὶ Ἀρχαίας Φυσικῆς, δεικνὺς ὅτι σελήνη ἢ Ἄρτεμις καὶ τὰ περὶ τόκους δὲ εἰς ταύτην <ἀναφέρων, λέγει ἐν> ταῖς πανσελήνοις οὐ μόνον τὰς γυναῖκας εὐτοκωτάτας εἶναι ἀλλὰ γίγνεσθαι <ῥαδίως τὰ <ῥα> πάντα καὶ Ἀλκαῖος ἐπὶ τῶν βελῶν τῆς Ἀρτέμιδος λέγει

μὴ φόνος κέχυται¹ γυναίκων

179

Ox. Pap 1086 113 [Il 2 816]· κορυθαίολος δὲ ἐστὶν ἦτοι ὁ ποικίλην ἔχων τὴν περικεφαλαίαν, αἰόλον γὰρ τὸ ποικίλον, ἢ καὶ ὁ ἐν τῇ περικεφαλαίᾳ ὀξέως καὶ εὐκινήτω^ο φερόμενος εὐθετεῖ γὰρ καὶ ἐπὶ τοῦ ὀξέος καὶ εὐστραφοῦς τὸ αἰόλον, οἷον ὅταν λέγῃ 'ἐνθα ἴδον πλείστοις φρύγας ἀνέρας αἰολοπώλους' ὅθεν Ἀλκαῖος ἀμφοτέρως ἔλαβε τὸ ὄνομα λέγων οὕτως

καὶ χρυσοπάσταν τὰν κυνίαν ἔχων
ἐλαφρα π[. . .]²

180

Ibid 1087 2 52 [π. παρωνύμων] τὸ

κόκκυγος

ἢ δὲ λέξις παρ' Ἀλκαίῳ

¹ subjunctive ' ² P has a gap of about 16 letters and then]ζων, but the last word or words may not have belonged to the citation

ALCAEUS

177

Athenaeus *Doctors at Dinner* [on drinking cups]: One handled drinking-cups were called *κότυλοι*

goblets

and are mentioned by Alcaeus

178

Scholiast on the *Iliad* Chrysippus in his *Old Physics*, where he is showing that Artemis is the moon, and ascribes to it an influence over births, declares that not only do women have the easiest labour at full moon but all animals then are born without pain. And Alcaeus says of the shafts of Artemis

lest the slaying of women be abroad in the land

179

From a Papyrus of the Last Century B C [Scholiast on *Iliad*]. *κορυθαίολος* means either he that has a motley helmet or cap (for *αἰδολός* is equivalent to *ποικίλος* 'motley'), or he who moves quickly and actively in his helmet or cap, for *αἰδολός* is rightly used of that which is quick and nimble, as when Homer says,¹ 'Where I saw that the men of Phrygia, they of the nimble steeds, were many in number.' Thus Alcaeus takes the word in both ways when he says:

and wearing a cap all shot with gold, lightly . . .²

180³

From a Papyrus of the Last Century B C [on words of the 2nd declension whose nominatives are identical with the genitives of 3rd declension cognates] Compare in Alcaeus *κόκιγγος* for *κόκκυξ*

cuckoo

See also vol. III *Scol* 8

•¹ *Il* 3 185 ² of Pittacus playing the king? cf. 37 B (App) • ³ cf. 188 (App)

APPENDIX

ΣΑΠΦΟΥΣ

Βίος

Ox Pap. 1800. 1. 1.¹ [περὶ Σαπφ]οῦς· Σαπφὴν τὸ μὲν γένος ἦν Λεσβία, πόλεως δὲ Μυτιλήνης, [πατρὸς δὲ Σκαμ]άνδρου κατὰ δέ τινας Σκαμανδρυνύμου, ἀδελφούς δ' ἔσχε τρεῖς, Ἐρίγιον καὶ Λάριχον, πρεσβύτατον δὲ Χάραξον, ὃς πλεύσας εἰς Αἴγυπτον] Δωρίχα τινὶ προσο[μιλητ]ῆς <γενόμενος>² κατεδαπάνησεν εἰς ταύτην πλείστα· τὸν δὲ Λάριχον <νεώτατον>³ ὄντα μᾶλλον ἠγάπησεν· θυγατέρα δ' ἔσχε Κλεῖν ὁμώνυμον τῇ ἑαυτῆς μητρὶ· κατηγόρηται δ' ὑπ' ἐνίων ὡς ἄτακτος οὖσα τὸν τρόπον καὶ γυναικεράστρια· τὴν δὲ μορφὴν εὐκαταφρόνητος δοκεῖ γε γεγονέναι καὶ δυσειδεστάτη· τὴν μὲν γὰρ ὄψιν φαιώδης ὑπῆρχεν, τὸ δὲ μέγεθος μικρὰ παντελῶς· τὸ δ' αὐτὸ συμβέβηκε καὶ περὶ τὸν [. . . .]ν⁴ ἐλάττω [τε] γενον<ότ>α . . .⁵ ὥσπερ Χαμαιλέων [φησὶν ὁ Που]τι<κ>ός,⁶ ἐπλανήθη[η ἅ παραλαβὼν]⁷ ἀπ' αὐτοῦ λέγει [· τῇ δ' Αἰολίδι] διαλέκτῳ κέχρηται, γέ]γραφεν δὲ βυβλ[ία ἐννέα μὲν]⁸ λυρικά, ἐλεγείων[ν δὲ καὶ ἄλλων] ἔν.

¹ mostly as restored by Hunt

² E

³ E · H νέον

⁴ H sugg Ἀλκαῖον E Αἰσῶπον? cf *fr.* 2 col 11, which may have preceded this

⁵ gap in P

⁶ sugg. H

⁷ E

⁸ uncertain. perh. ὀκτώ

SAPPHO

LIFE

From a Papyrus of about A.D. 200: On Sappho:— Sappho was by birth a Lesbian, of the city of Mytilene, her father was Scamander, or according to some writers Scamandronymus, and she had three brothers, Erigyius, Larichus, and Charaxus, who was the eldest. Charaxus, on a visit to Egypt, took up with a woman named Doricha, on whom he spent large sums of money; Sappho was more attached to Larichus, the youngest. She had a daughter Cleis called after her mother. She is accused by some writers of evil living and being a woman-lover. Her appearance seems, strangely enough, to have been contemptible and very ugly, her complexion dark and her stature of the smallest—as indeed was the case of [Aesop?]¹ who was less than (*a gap of many lines*). . . as we are told by Chamaeleon [of Pontus, he] is wrong in the information he [has taken] from him. She² uses the [Aeolic] dialect, and has written [nine]³ books of Lyric poetry, and one of Elegiac [and other kinds]

¹ *or perh* Alcaeus ² or, if this part of the Pap. does not belong to S, 'he (*i.e.* Alcaeus)'; besides writing in S, Chamaeleon wrote on Stesichorus, Anacreon, Lasus, Simonides, Pindar, and Thespis, S. that is by no means certain, if it belongs to S or Alc. the two nameless writers are prob. Hellanicus (*fl.* 420) and Phanias (*fl.* 340)
³ uncertain

APPENDIX

ΣΑΠΦΟΥΣ ΜΕΛΩΝ

B'

50 A¹

Philo Ox Pap. 1356 4a 14 [π τιμωρίας] . γυναικὸς ποιη-
τρίδος Σαπφοῦς εὐβουλία[s τ]ῆς περὶ θεῶν ἡττώμεν[οι] φησὶ γάρ

θεοὶ δ[αίμ]ονες ὧρ[ον ἔπα]ύτικα δάκ[ρυνα]

E'

86

The last sentence requires the following note It is literally 'And not unknown to us (ἄγνωστα predicate) many-eared flower-tressed Night cries it on all that is between'; i.e. Night, which is the same here as there, hears what Atthis says and reports it across land and sea, and so what Atthis says is not unknown (οὐκ ἄγνωστα) to you and me (νῦν), after νύξ the writer of the ms—who either was a poor metrician or copied from a poor metrician (cf μήνη for σελάνα in l 9)—inserts [γδ]ρ, clearly because the predicative construction was misunderstood and ἄγνωστα was taken as ἄγνωστά ἐστι

¹ E (the fragment was first recognised by K. F. W. Schmidt), cf. *Camb. Philol. Soc. Proc.* 1927 δαίμ = δαήμονες, cf. Archil 4 4

SAPPHO

THE POEMS OF SAPPHO

BOOK II

50 A

Philo in a Papyrus of the 3rd Century [on punishment].

. Giving way before the good counsel of the woman-poet Sappho, who says

The knowing Gods evoke tears forthwith

BOOK V

83

Notes on ll. 22 ff.: Greek men (after Homer) reclined at meals; *at Athens* it was usual for the women of the household to dine apart and to sit, but the *hetairai* when sharing the men's symposia reclined like them — *line 24* it is literally 'put away,' i.e. satisfied, 'the luxurious or refined desire or appetite of Ionian women'; the reference is doubtless to eating and drinking, we are not justified, *in this context*, in putting any other interpretation upon the passage — *line 26* for the visit to the waterside cf. fr. 4, and for the expression Alc 157 2 — *line 27* it is literally 'from which we kept away' — *line 29* for 'the coming Spring, etc.,' cf. fr. 138, Alc 166, Theocr *Ep* 4 9 ff.

APPENDIX

86 A [εἰς ἑαυτήν]

Lobel Σαπφούς Μέλη p 80 l 22 ff¹

Θῦμ[ε,] ρ[ᾶσ]ον· οὐ[κ] ᾄ[μ]μι θέμισι μόρ-
φαν² ἐπί[με]ρον ἐξίης
θόαισ' ὑ[μν]ῶχέταισ' [Ἀδ]ωνίδηον

[φροντίδεσσιν·³ ἀλλ' ᾄστρο[μον γ]ὰρ ἀτι-
5 μόμ[βροτ]ο[ς ἴσσε τ'] Ἴμερος⁴
καὶ δαμ[ασσικάρδι]ος⁵ Ἀφροδίτα,

καδ δὲ μ[έλλιχον] νέκταρ ἔχευ' ἀπὺ
χρυσίας [φρενω]λοῖτα
[προ]χ[ώ] τέαις πραπίδ]εσσι Πείθω.

S'

118 [πρὸς τὰς μαθητρίας]

Ox Pap 1787 1 + 2 10 ff.⁶

[Ἀτίετε Μοίσαῦν βαθυκόλ]πων κάλα δῶρα, παῖδες,
[Ἐπρώταν σ' ἔνέποισαι, ὦ] φίλ', ᾄοιδον λιγύραν
χελύνναῦ

[ἐρέψομεν· ἦρ' οὐκί μ' ᾄπα]ντα χρῶα γήρας ἦδη
[συνέσπασε, λευκαί τ' ἐγένε]ντο τρίχες ἐκ μελαιναῦ,

¹ restored by *E Camb Philol Soc Proc* 1927 from phot
² predicative with Ἀδωνίδηον ³ with ὑμνόχετος 'hymn-
outpouring' (like fountain-water from a spout) cf χρυσόχετος
which underlies the corruptions in Sim. 56 ⁴ cf Τιμόμ-
βροτος· ἴσσε τ' = ἐκάθισέ σε, cf. Theocr. 1 51 Ἴμερος I
⁵ P-ασι-? ⁶ *E, Camb. P S. Proc.* 1927 supplements all fit
gaps

SAPPHO

86 A

[to Herself]

From a New Fragment continuing *Berliner Klassikertexte*,
P 9722 5

Be still, my Soul; not for me canst thou send
forth with swift thoughts hymn-outwelling an
Adonis-Song whose beauty shall please the God-
desses. For alas! thou art made dumb by man-dis-
honouring Desire and Whelm-the-Heart Aphrodite;
and wit-destroying Persuasion's ewer of gold hath
poured its suave nectar upon thy understanding.¹

Book VI

118

[to her Pupils]

From a Papyrus of the 3rd Century ²

^{e g} [You dishonour] the good gifts of the
[buxom Muses,] children, [when you say 'We
will crown you,] dear Sappho, [best] player
of the clear sweet lyre' [Know you not that]
my skin is all [wrinkled] with age, my hair [is
turned] from black [to white, my teeth are but

¹ Sappho, lovesick, is trying vainly to compose a choral
song for the Adonis-festival, the Goddesses are the Muses
² perh this suggested the vase-painting Comparetti *Mus.*
Ital. Ant Class 1886 pp 41 ff 6, as almost certainly fr
119 suggested another (Comparetti 4); but with so much
missing the restoration is the merest tour-de-force, and in
ll. 10 ff the reference may well be, as *L* suggests, to Tithonus

APPENDIX

e g. [παῦροί τε μ' ἔδοντες περέασι]ν, γόνα δ' οὐ φέροισι
[δέμας πεδὰ τῷ πρόσθ' ἐσυνόρχ]ησθ' ἴσα νεβρίοισιν
[ελαφροτάτοισι ζοῖων; ἀ]λλὰ τί κεν ποείην;
[οὐ γὰρ θεὸς αὐτὸς δύναιτ' ὅττ'] οὐ δύνατον γένεσθαι,
[νημέρτεα δ' ὥστ' ἄμμι πέδεισι] βροδόπαχυν αὔων
[νύξ ἀστερόεσσα δνόφον εἰς τᾶσ]χατα γὰρ φέροισα¹
[οὕτως Ἀἴδας πὰν πεδέπων ζοῖ]ον ἤμωσ ἔμαρψε,
[κωῦτ' ἤθελεν Ὀρφη] δίδων κεδνωτ[ά]ταν ἀκοιτιν
[παῖσάν τε γυναῖκ' αἰ<i> </i>]κατίσχην φθ[ι]μέναν
νομίσδει
[αἰ καὶ σφ' ἐπαοίδαισι συνώρω] ἡϋλύρ[αι]ς ὀπάσδοι.
15 ἔγω δὲ φίλημμ' ἀβροσύναν, [κέκλυτε] τοῦτο,
καί μοι
τὸ λάμπρον ἔρος τῶελίω καὶ τὸ κάλου λέλογχε.²
e g ἐπ' ἱλ[εον³ οὔν πρίν με δέην οὐκ ἀ]π[ύ]βαν] νόη[μμι]
φίλεισ[α δὲ σὺνν ἤμμι φιλείσαισι βίον διάξω·]
καὶ ν[ῦν τόδ' ἄλῃς μοι πέλετ', οὐδὲ πλέον οὔν κ'
ἀραίμαν·]

118 A

Ibid 3 3 4

e.g. Ἐπτάξατέ [μοι, παῖδες, ἅκα τὰς μεγάλας ὑπισθα]
| δάφνας, ὅτα [τὰν ἐπ πόλιος χθίσδος ὄδον πάρηα,

¹ cf Hesych δνόφερον ἔσχατα *L* ² ll 15-16, omitting κεκλ τοῦτο and the article with ἀελίω (suppl Hunt), in Ath. 15 687a. P has only τοῦτο καὶ μοι | το λα[and]λον λα[ε]λ[ο]ργχε ³ = εἰλεόν, cf Hesych, but ἱ[is more likely ⁴ *E*, see *Gamb P S Proc* 1927 supplements, being on the right, are uncontrollable in length and therefore peculiarly hazardous.

SAPPHO

e g. few remaining,¹] and the legs can scarce carry
 [the body² you used once to join in the dance
 to foot it] as nimbly as the little fawns, [nimblest
 of living things?] Yet I cannot help it. [Not
 even God himself can do what] cannot be;
 [and surely as starry Night follows] rose-armed
 Dawn and brings [us] darkness to the ends of
 earth, [Death tracketh everything living and]
 catcheth it in the end, [and even as he would
 not give his] beloved wife [to Orpheus, so he
 ever] thinks to [keep prisoner every] woman
 that dies, [for all he should] let her follow [the
 song and string of her spouse.] But I, be it
 known, love soft living, and for me brightness
 and beauty belong to the desire of the sunlight,
e g. [and therefore] I shall [not crawl away] to my
 lair [till that needs must be, but continue loved
 and] loving [with you.] And now [this is
 enough for me, nor indeed would I pray for
 more . . .]

118 A

From the Same Papyrus

e g. You had crouched [silent behind the great]
 bay-tree, [children,] when [I passed yesterday
 on my way to the town;] and [in a moment]

¹ cf. Anacr 69, where *κάρη λευκόν* refers to baldness and the description is applicable not to what is now called an old man, but to one of 45 or so. ² cf. Alcm. 26

APPENDIX

e.g. πὰν δ' ἄδιον [αἰψ' ἢ τὸ πάρος γέντο κατ' ὕμν
ἰδοῖσα·]
ἢ κῆνον ἔλο[ν διψελίοισιν πότον ὀππάτεσσι.¹]
καὶ ταῖσι μὲν ἄ[λλαις ἐδόκην ὡς ἀλαλὸς τις εὖθυσ]
ὀδοίπορος, ἂν [τ' ἔμμ]ι γ[υναίκων ἀμέλῃς γένεσθαι·]
μύγῃς δέ ποτ' εἰσάιον· ἔκλ[υσδε δέ μ' ὦτα ρόμβος,]
ψύχα δ' ἀγαπάτα συν[άγρεισα φρένας ἐκπότατο.]
τέαυτα δέ νυν ἔμμ[ορε μὲν, καὶ μ' ἐδόκη πρὸς ὕμνε]
ἵκεσθ', ἀγανα[ι παῖδες, ἴοισαν δ' ἀπυκλανίσαισαι]
ἔφθᾱτε· κάλαν [δὲ ζὰ θύρας ὄψιν ἔγω κάτειδον]
τά τ' ἔμματα κα[ὐτ' ὕμμα γ' ἔμαν κάρζαν ἐπε-
πτόασαν.²]

118 B [εἰς *Ονειρον]

Ibid. l. 15³

e.g. *Ονειρε, μελαίνα[ς τέκος ὦ νύκτος, ὃς ἔγγυς αὖως]
φοίταις ὅτα τ' ὕπνος [βρόχυσ ἥδη βλεφάροισιν
ἄμμοις,]
γλύκυσ θεός, ἢ δεῖν' ὀνίας μ['] ἄλγε' ἔδειξας αἶ κε]
ζὰ χῶρις ἔχην τὰν δύναμ[ιν τὸν τε πόθον ταλάσσω.]
ἔλπις δέ μ' ἔχει μὴ πεδέχη[ν τῶν πρό μ' ἔειπες,
ἀλλὰ]
μηδὲν μακάρων ἐλ[δομένην οὐκὶ λάβην διδόντων.]

¹ = διψαλέοισιν, cf λημέλαν Alc 37 B 7 below and note:
πότον masc ² cf Sa. 2 6 where ἐπτόαισι = ἐπιπτ.
(present) · or κάρζαν ἐπ' ἔμαν, ὕμμα γάρ, ἐπτόασαν? ³ see
p 436 n 4

SAPPHO

e g all [was sweeter for me when I saw you] Ah,
 but I drank that [draught with thirsty eyes!] Aye, the women [that went with me thought me suddenly become a silent fellow-]wayfarer [and heedless of my company,] and sometimes I scarcely heard them, [for a humming overwhelmed my ears]¹ and my poor dear spirit² [flew away with my wits] Such things, it seems, are of fate, [and methought,] gentle [maidens,] I would come [and visit you, but alas! when I did] you were too quick, [and shut me out. Yet I saw a] fair [sight ere the door was closed,] and the very clothes [on your backs, being *your* clothes, thrilled me through]³

118 B

From the Same Papyrus:

e g O Dream, [thou child of] black [Night, who] comest ere [break of dawn] when the sweet God⁴ of Sleep [hath not long to stay upon our eyelids],⁵ how due the pangs of grief [thou foreteldest me should I dare] to keep [desire and] ability apart! Yet I have hopes I shall not meet the lot [thou bodest, but refuse] nothing [I wish for if] the Gods [but

¹ cf 2 6 ² a humorous exaggeration of the Homeric use of φῖλος 'dear' in the sense of 'my' ³ cf 45 5 · this ended the poem ⁴ or *perh* thou sweet God (*after* eyelids) ⁵ cf Mosch *Eur* init and Pind *P* 9 23, dreams that came just before dawn were thought to come true

APPENDIX

e.g. οὐ γάρ κ' ἔον οὕτω[ς ἄνοον¹ παῖδιον ὥς φέροισαν]
 ἀθύρματα κάλ[λιστα φίλαν μάτερ' ἀπυστρά-
 φεσθαι·]
 γένοιτο δέ μοι [πὰρ μακάρων καῖρος ὅτ'ω ποθήω,]
 τοῖς πάντα[ς ἀοίδαισι τόσαις καὶ χορίαις' ἔτισα.]

192²

Nat. Com. *Myth* 7. 2 Memoriae prodit Sappho primum
 Acheloum vini mistionem . . . invenisse

ΑΛΚΑΙΟΥ ΜΕΛΩΝ

Γ' καὶ Δ'

ΣΤΑΣΙΩΤΙΚΩΝ

37 A

Ox. Pap. 1789 i 1 2³

e.g. . . .]ς, οἷός τ['] ὅτις ἐν δόμῳ]
 [ταῖς δμύαις ἀ]κίραις ἔχῃ,
 [ὄκνη τὸ ῥάφεν] εὖ πρὸς μάκρ[α βόθρια]⁴
 [πέμπην εἶα]νον, [α]ύτος [δ' ἴ]θαρον⁵ κν[άει,]⁶
 [τὼς ἔνδον μ]ενέτω, μηδὲ πονήμενοι
 ζαμεύοντον⁷ ἀείκεα.

¹ accent visible in P
 H (ἴθαρον, μενέτω)-B, *Camb. P.S. Proc.* 1927

² added by L
³ restored by
⁴ μακα[is

ALCAEUS

e.g. offer it me]; for [when I was a child] I should never have been so [dull as to disdain my dear mother's offer of] a pretty toy And I pray [the Gods] give me [the opportunity to take what I long for now,] seeing that [I have done] them all [such honour in my songs and dances]¹

192

Natalis Comes *Mythology*. Sappho records that Achelous invented the mixing of wine

THE POEMS OF ALCAEUS

BOOKS III AND IV

POLITICAL POEMS

37 A

From a First-Century Papyrus.²

e.g. . . . as one that hath slovenly handmaids feareth to send a finely-biordered robe to a distant washing-place, and brusheth it clean himself, even so should he abide within, nor should they publish abroad the evil deeds they do.

¹ end of poem ² the doubtful reading of a letter in 1 3 makes this restoration very hazardous

more likely · for βόθρια cf νεβρίοισιν Sa. 118. 6 (App) and βόθρος Od 6 92 ⁵ P]γτοῖς . θαρος ⁶ οὐ κνᾶφει⁷

⁷ = δημεύετσαν

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37 B

Ibid 7¹

e.g. [Τί γύναικ' ὄτα] τις κεκρίμενος γάμει
 [παντέαν Φέι]κε ξυστοφορήμε[νος,]²
 [φάθι μ', ὅππο]τά κ' αὐταν γλυκέως [μάη,]
 [ὡς Λύδων βα]σίλευς ἔχην ;
 [κῆνω γ' ἔνν]εκα· πόλλαις πα[ρ]αμηῖα[ις]³
 [δεῦ' ἄσδευκτ]ι μένην· α[ἰ γὰρ] ἔμοι τότα
 [τόσσα δόξα γέ]νοιτ', ὅπποτα λ[η]μέλ[α]ν⁴
 [γρᾶ' ἔμοι λελά]χη γάμη[ν].⁵

38

Ox. Pap. 1789. 1. i. 15-20 + ii. 3 + Heracl. Alleg. Hom. 5

Τὸ δηῦτε κῦμα τὸ προτιάνεμον⁶
 στείχει, παρέξει δ' ἄμμι πόνον πόλυν
 ἄντλην ἐπεὶ κε νᾶος ἔββα⁷
 [. . . .]ομεθ' ἐ[. . . .]

5 [. . . .]·[. . .]·[. . .]
 [. . . .]
 φαρξώμεθ' ὡς ὥκιστα [τοίχοις,]⁸
 εἰς δ' ἔχυρον λίμενα δρόμ[ωμεν·]

καὶ μή τιν' ὄκνος μόλθ[ακος ἀμμέων]
 10 λάβη—πρόδηλον γὰρ μέγ[α χεῖμ' ἔον—,]
 μνάσθητε τῶν πάροιθα μ[ητέων·]⁹
 'Νῦν τις ἄνηρ δόκιμος γε[νέσθω].¹⁰

¹ restored by H (ξυστοφ, γλυκέως)-E (l.c.) ² cf δορυφο-
 ρεῖσθαι ³ Sch παντ[ο]ι[α]ν σ(ε) E. P πολλασι[?] πα[ρ]α-
 μηια[s] (= παρακοιτίδας, cf Hesych μένει) E ⁴ P prob
 λειμ i.e. λιμαλέον (Hesych), but Pittacus' wife was not
 'starved' and the stress is on ξμοι ('I, like him'), [εἰ] perh
 corr by an overwritten η, for -ελ- cf γελάνα· γαλήνη Hoff.

ALCAEUS

37 B

From the Same Papyrus:¹

Why when a chosen man² is a-wedding a woman that is all things to all, why, tell me, is he like to have her to him with a bodyguard like the King of Lydia, whenever he is pleasantly desirous of her? The answer's this: So many harlots are now fain to go uncoupled³ Ah! I only wish I may win as much fame when I come to marry a blear-eyed crone!

38

From the Same Papyrus.

Lo now! the wave that is to windward of us comes this way, and will give us sore labour to bale it out when it breaks over us . . . let us raise our bulwarks as quickly as we can and run for a safe haven; and lest any of us be seized with craven hesitancy—for 'tis certain a great storm's coming—be ye mindful of my former counsel, 'Let every man

¹ a complete poem ² Pittacus was *chosen αἰσυμένητης* or dictator, the word also means *convicted*, and the ambiguity may well be intended; his wife, whose name seems to have ended in *-agora* (e.g. Anagora, Diagora, see p 447 n. 6), was a Penthelid (fr. 70 n): the style recalls the Riddle
³ i.e. deprived, by his marriage, of their best customer, they would otherwise have murdered him

Gr. Dial. 311; -λαν is for -λιαν, cf. *πόρφυρος* ad]. ⁵ P γάμει]
⁶ see p. 344 n. 4 P τωπ[]οτερ[⁷ see p. 344 n. 5 P
]εικε'να[⁸ the rest restored by Murray -H (8, 12, 13, 14)-
L (10, but *δρην*)-E *Camb. Phil. Soc. Proc.* 1927 ⁹ cf
Hesych. *μήττα* ¹⁰ cf. Theocr. 28. 13

APPENDIX

καὶ μὴ καταισχύνωμεν [ἀνανδρία]
 ἔσλοισ τόκης γὰς ὑπακε[ιμένοις],
 e.g.¹ | [οἶ] τάνδ' ² [ἔοικήσαντ' ἐπ' ἄκταν]
 τὰν πό[λιν] ἄν ἔχομεν πάνολβοι]
 ἔουντε[ς, αἶ καὶ νῦν τινὲς ἀκράτης]
 τών ³ σφ[ων] ἔρων πρόδοντες ἀεικέως]
 εἰς εἰκέ[λαις αὐτοῖσι χέρρας]⁴
 20 ταῦ[σι] . .⁵

77 A πρὸς Πιττακόν

Ox. Pap. 1788. 15. II. 9⁶

e.g. | Τίς τ', ὦ πόν[ηρε, παρπέπιθεν θέων]
 εἴπη[ν ὅτ' ' Οὐ] Κ[αῖρος κατάγην σέ μοι]
 παρέσκεθ' ;⁷ ὦ[ὕκ ὀκνησθ' ὄνοσθαι]
 δαίμον' ἀναίτιο[ν ἔντα τὼ μῇ]
 δεύοντος, οὐδὲ ν[όησθ' ἄ]ρ' ἀνοῖτ[ας]
 τάς σας ἔπ[α]υσ', [ἄ]σ[τρ' ὀρ<ρ>άνο]θεν.⁸
 σὺ [δὲ]
 παῦσαι· κάκων [δ' ὄρμαν ἐ]όντω[ν],
 αἶ τι δύνα, κατέχ[ην ἀρᾶ]ω.⁹
 σοὶ μὲν γὰρ ἦ[δη]—ὑπερβέβηται ¹⁰ χρόνος,
 10 καὶ κάρπος ὅσος ἦς συνα[γέρ]ρεται· ¹¹
 τὸ κλᾶμμα δ' ἐλπώρα, κάλον γάρ,
 οὐκ ὀλίγαις σταφύλαις ἐνείκην·

¹ *E* ² P τάνδ[] (taking ἄκταν as gen ? but cf Sa 38. 2)
³ P τών, but cf Hoffm *Gr Dial* p 218 § 26 ⁴ P εἰσικε,
 cf Sa 66 II 14 ⁵ the poem had at least 2 (perh 3)
 more stanzas containing at l 27 μοναρχίαν. opp l. 30 a
 scholion containing Μυρσίλου ⁶ restored by Hunt -L -E
Camb. Phil S Proc. 1927 ⁷ i.e. παρέσκεθε ⁸ ἔπανσμαι

ALCAEUS

now become famous' And let us not shame with cowardice our noble fathers that lie underground, who [founded on this shore the city we possess in happiness—though now men powerless over their own desires, betraying it shamefully into hands so like their own . . .]

77 A

To Pittacus

From a 2nd-Century Papyrus

What God hath beguiled you, wicked man, to say, 'Opportunity will not suffer me to call you home'?¹ Have you no scruple to lay the blame of an act of wrong upon an innocent Spirit? Think you the stars have not heard your folly² from the skies?³ Say you not so, pray rather that you may stay, if it be possible, the onrush of present misfortune. For your time is overpast, and what fruit there was is a-gathering, though for the fair slip that was taken of you⁴ there is hope 'twill bear a tolerable crop—albeit a late one, because the grapes

¹ from exile ² the edict refusing recall ³ of Sa 86 20, *let* you who have no scruple (ὁ οὐκ ἔκνησθα) . nor think, it seems (οὐδὲ νόησθα ἄρα) ⁴ apparently a son, or at any rate a successor in office

aor inf of ἐπαίω, cf οὐόμενος = οἰόμενος Alc 82 6 accent of ἄσπρα visible in P ⁹ imperat of ἀρόμαι ¹⁰ P ἡ[δ']υπερβ. or ἡ[δ]ηπερβ ¹¹ H: first written συναίρ.

APPENDIX

- [ἀλλ'] ὄψι· τοιαύτας γὰρ ἀπ' ἀμπέ[λω]
 [βότρ]υς ἔτρυνφθεν¹ [·] οἷς τ' ἐπιᾶμ[υσε]²
 15 [τά]ρβημι μὴ δρόπωσιν αὐταις
 [ὑμφ]ακας ὠμοτέραις ἐοίσαις.³
 [α]ῦτοι γὰρ οἱ τὰ πρόσθα⁴ πονήμ[ενοι]
 [οἴχ]υεσκον· οὐδ' ἔλ[αν] γ' ἀ[π'] ἀ[λ]ωϊας]
 [πρότ]ηκε·⁵ κάρτε[ρ]ος φυτό[·]ερ[γος]⁶
 20 [διπλ]ασίαν⁷ παρέχε[ι] τρύγασιν.]

77 B

[πρὸς γυναῖκα τὴν Πιττακοῦ ?]

Ox. Pap. 1788. 4 17 ff. + 6 1 ff. + 11 + 15. 1⁸

-]σε,
 20 [ἅπαντες ἂν πυγίσδο]ντε[ς] Ἀχα[ί]ι[οι]
 [στέρραν δὴ θέσαν, ὦ]ς νᾶα ποήμενοι
 [ζέστηρες·⁹ ἀλλ'] οὐρᾶσδ' οὐ γὰρ ἔγωγ' ἔχω
 [φρόντιν τῶν] ἐπόνησας¹⁰ κατα[ρ]αμένα.
 [καὶ γὰρ βράκε] ἅ τις καὶ πόλῃα χαρίσ[ματα]
 25 [κόσμει γρᾶα δι]δοις, τοῖς δ' ὑπίσω [π]ί[νοις]
 [οὐ κρύπτειτ' αὖ]τα· πόρνα δ' ὃ κέ τις δίδ[ω],
 [κέρδιον] πολίης κύμ' ἄλος ἐσβ[α]λῃν.

¹ P]υοστ changed to]υσετ θε prob, other dotted letters very uncertain
² E. ἡμύω is now seen to have had F
³ ll 15, 16 H, 17-20 E ⁴ P προσθε ⁵ P ποτ? ⁶ for -σεργ- cf O P. 1360 6 3 ⁷ L's ἀσπασίαν suits space rather better
⁸ joined by Lobel, restored by H (31 αἰσχος) -L (20 -οντες, 23 καταρ, 24 τις δίδω, 27 ἐσβάλην, 29 γίνεαι, 30 δεύει, and ἔφερον from Sch, 31 καὶ κακ.) -E Cambr Phil. Soc Proc 1928
⁹ Schol. (H-E) [πυγίσδοντες συνουσιάζοντες | οἱ σ]υνουσιάζοντές σοι ἐ- | [ποίησάν σε στ]ερεάν, ἂν γε, ξ- |

ALCAEUS

of such a vine are slow to ripen¹ and I fear me that such as it bends towards will pluck them while they be yet too green For the old husbandmen were gone away;² who never should have been driven from the vineyard—a strong vinedresser maketh a twofold vintage.

77 B

[to the Wife of Pittacus?]

From the Same Papyrus:

. . thee, whom by consorting with thee³ all the Achaeans⁴ have made stiff⁵ even as planing-men making a ship⁶ But let thy tail wag on; 'tis naught to me who it is that an accursed hag like thee may have to do with. Fine clothes and many gewgaws a man may give to adorn a crone, but he cannot conceal the filth that is behind them, that which is given to a harlot were better cast into the wave of the grey sea Moreover, since he may

¹ *lit* are shy, hang back, give themselves airs, apparently a vinedresser's term ² *ie* the exiles were away when 'the ship' was planted, the successor elected ³ *per rectum* ⁴ the Mytilenaeen aristocracy claimed descent from Orestes ⁵ *ie* as with the stiffness of age ⁶ Scholion 'thy lovers have [made thee] stiff, seeing that they have polished [thee, that is (An-?)] agoia, [as shipbuilders] a ship[']s bottom . . .] this is the explanation of Didymus'

[σπερ οἱ ναυπηγοὶ] ἰαῦν, ξεσ- | [τὴν ἐποίησάν σε Ἀν(?)] ἀγόραν, | κ[ατα]τ[εῖναντες τὸ ὄρρ]οπύγιον | . . . οὕτω Δίδυμος ¹⁰ cf. Alc 42 n.

APPENDIX

[κ]ᾶπε[ί γ' ἴσ]ως τοῦτ' οὐκ οἶδεν, ἔμοι, π[ί]θην¹
 [ᾶ]ς π[όρν]αισιν ὁμίλλει, τάδε γίνε[τ]α[ί].
 30 δεύε[ι] μ' ᾶ[π'] αὐτῷ τῷ χρήματος² [ᾶψερο]ν
 [α]ἰσχος κα[ί] κα[κό]τα]τ' ὠλομέν[ω] φέρην]

πόλλαν π[ρὸς ᾶσ]των,³ ψεύδη δέ [γ' ἐπαίνε]σαι,
 [κ]αὶ [κ]λέπ[τοντι] κάκων ἔσχατ[α μὴ φύγη]ν
 [τάκη]ν δ[ὲ] π[άγ]χη⁴ ψύχαν· ἀκάμ[αις δ' ὅδε]
 ε. g. [φλ]αίει δ[έρτριο]ν,⁵ ᾶ δ' οὐδὲ σόρ[ον δάη]
 [ἴα]λ' [ἐς] ᾶ[δαν⁶ ο]ὔδ' ἄλλο σ[υν]έδ[ριον].⁷

86, 92, 175

Ox Pap. 1789 29 + 16 + *Heph* 72 + *Hdn* π μ λ. 2 941 15
Lentz + *Sch Soph O T.* 153⁸

[.]. κακ[. .
 ἔμε δείλαν, ἔμε παίσαν κακοτάτων πεδέχοισαν⁹
 [.]δόμον ο[. .
 [.]ει μόρος αἰσχ[. .

5 ἐπὶ γὰρ πᾶρος ὀνίατον ἵκνεται¹⁰
 ἐλάφω δὲ βρόμος ἐν στήθεσι φυίει φοβέροισι¹¹

[. . . μ]αινόμεν[ον]¹² . .
 [. . . .] ᾠάτ[αις]¹³ .

¹ = ape, cf *Pind* πίθων (perh read this) ² of παραχρήμα
³ the accent of ἔστων is visible in *P* ⁴ of *Sa* 96⁹
⁵ cf ἀναφλάω and δέρτρον ⁶ *P* αι ⁷ adj⁹ or dimin of
 σύνοδος⁹ for form of sentence of *1* heoci 2 33 ⁸ identi-
 fied by *L* ⁹ *P* με π[ά]σι[σ] ¹⁰ *P* os ονίατον[*Hdn* τδ
 πᾶρος ὀνειαρὸν ἵκνεται ¹¹ *F*]βρομος εν σ[· *Sch Soph* φύει

ALCAEUS

not know it, I say that while an ape consorts with harlots certain things happen unto *me*: to wit, I must needs endure much disgrace henceforth and posthumous dishonour in the eyes of my fellow-countrymen, aye and assent to lies, and conceal but not escape the woist of woes,¹ suffering an universal wasting of the soul² Meanwhile this fellow doth ply his lecherous task; and as for her, she hath not charms enough to send a coffin to its death, let alone any other boon-companion³.⁴

86, 92, 175

Citations by Hephaestion, Herodian, and the Scholiast on Sophocles, with a Papyrus of the First Century:

. . . evil . . . me a woman miserable, me
a sharer in all misfortune . . . house . . .
death shame . . . for incurable decrepitude is
coming; and, [or but] a madness springs up in
the fearful breast of the hart . . . crazy . . .
ruin . . .

¹ the virtual exile of living under a tyrant? ² or life
³ 'coffin' was a contemptuous name for an old person; if
the restoration is right, the meaning would seem to be that
the charms of such a hag could not send even an elderly
lover to a lecher's death ⁴ as it stands, the poem had 4
more lines, referring to the 'cold wave' (of Acheron?) and
'Sisyphus', but to judge by a marginal note on l 26, as
well as by the paragraphi, there has been some displacement
of the text, which precludes satisfactory restoration

and φοβερός φοβέροισιν L ¹² suppl. H from Sch. μ[α]ριωδη
¹³ P *avar*: Sch. *ἰαταις*

APPENDIX

181-6

Pap Bouriant 8. (57, 94, 56, 60) 15 = Hesych.

νυμφόβαις·

Ἀλκαῖος ¹ ὁ Σειληνὸς ἐπιβαίνων ταῖς Νύμφαις.

187

Heph. 34 [π τριμέτρων ἀντισπαστικῶν]· τὸ δὲ μέσην μὲν ἔχον
τὴν ἀντισπαστικὴν, τρεπομένην κατὰ τὸν ἕτερον πόδα εἰς τὰ
τέσσαρα τοῦ δισυλλάβου σχήματα, ἐκατέρωθεν δὲ τὰς λαμβικάς,
ὧν ἡ πρώτη καὶ ἀπὸ σπονδείου ἄρχεται, Ἀλκαϊκὸν καλεῖται
δωδεκασύλλαβον οἶον

Κόλπῳ σ' ἐδέξαντ' ἄγναι Χάριτες, Κρόνοι ²

[Over

¹ *L*: ms νυμφόβας· Ἀχαιός ² Aeol for Κρανοῖ (abbrev.
of compd of κραίνω), cf *I.G.* 2 5 1744 b (*E*). mss κρόνῳ

ALCAEUS

181-6

Papyri Bouriant 8 (quoted by Lobel) cites from Alcaeus four very short fragments, of which the chief interest is that they are quoted from the '4th, 5th and 6th,' from 'the 9th, from the 10th,' and again from 'the 10th,' Books respectively; in a fifth fragment from the same Papyrus Lobel recognises the Hesychian gloss *νυμφόβαις*

nymph-mounted.

Alcaeus, Silenus riding on the Nymphs.¹

187²

Hephaestion *Handbook of Metre* [on the Antispastic Trimeter]. The form of the acatalectic which has the antispast in the middle with any of the four forms of the disyllable in one foot, and on either side the iambic dipodies, of which the first begins with a spondee, is called the Alcaic twelve-syllable, for instance,

The pure Graces have taken you to their bosom,
Crono

[Over

¹ prob ref to the (alleged) lechery of Pittacus, cf. *ἐπιβαίω* Arist. *H.A.* 5 2 3 ² accidentally omitted from the *Adespota* (vol. iii p 45), belongs either to Alcaeus or to Sappho, more probably to the former

APPENDIX

188

Ox. Pap. 1788 1 + *Lobel p* 33:1

e.g. . . .] [. . .] ρι[. . . . ἤδη γὰρ ἐπεκτύπην]
 | [ζὰ π]λεξάνθιδος ἱππη[λασίας δρύες]
 [ὄρ]νίθεσσ' ἀπὸ λίμνας πολ[υάχεσιν]
 [ἦ' κρ]αν ἐκ κορύφαν, ὅπποθεν ἐ[ρρεε]
 5 [γλ]αύκαν ψῦχρον ὕδωρ ἀμπελ[ίδων τρόφον,]
 [πὰρ δ' ὄχθ]αν² κάλαμος χλωρ[έκομα· ἧς δ' ἄην]
 [κόκκυγος³ κ]ελάδεις ἥρινον ὄν λ[όφον]
 [φώναν π]ηλεφάνην· καὶ δέ [τ' ἀγυῖαις]
e.g. [χελίδω ὕρτα]λίχ[οις ἔτρεφ'² ὑπορρόφοις]
 | [κραίπνων ἔρρε]σία π[ερπεποταμένα]
 [πτέρων, ὅπποτ]α φών[ας μινύρας κλύοι.]⁴

From a 2nd-Century Papyrus:

e.g. . . . [For all along the] flower-garlanded⁵ cause-
 | way [the oaks were already loud] with the many-
 voiced birds from the lagoon or from the heights
 above, whence flowed cool water [to be the nurse] of
 the grey young vines, while beside the banks [the
 hair of] the reed [grew long and] green; [the cuckoo]
e.g. babbling his far-clear [speech] was heard along the
 | spring-time hill, and in the [streets the swallow fed
 her young under the eaves, plying to and fro her
 oarage of swift wings whenever she heard their
 cheeping].

¹ restored by Hunt (ὄρνιθ, ἄκραν, γλαύκαν)-*E* (*Camb. Phil. Soc. Proc.* 1928) ² accent visible in P ³ cf. fr. 180

⁴ cf. Theocr 13 12, 14 39, Heliod. 2 2, Luc *Tim* 40, Aesch. *Ag* 52 ⁵ metaphorical of the roadside flowers? cf. Sa. 133

TABLES*

COMPARING THE NUMERATION ADOPTED IN THIS EDITION
(*E*) WITH THOSE FOLLOWED BY BERGK IN HIS
'POETAE LYRICI GRAECI' OF 1882 (B_{GK}) AND
HILLER-CRUSIUS IN THEIR 'ANTHOLOGIA LYRICA' OF
1913 (H_{IL})

ALCMAN

B _{GK}	<i>E</i>	B _{GK}	<i>E</i>	B _{GK}	<i>E</i>	B _{GK}	<i>E</i>
1	8	26	26	51	21	75	141
2	9	27	27	52	132	76	137
3	10	28	28	53	52	77	78
4	12	29	31	54	30	78	79
5	11	30	32	55	133	79	134
6	13	31	33	56 _A	59	80	135
7	14	32	35	56 _B	60	81	142
8	15	33	46	57	63	82	80
9	2 _B	34	47	58	64	83	85
10	2 _C	35	62	59	50	84	86
11	29	36	130	60	36	85 _A	81
12	3	37		61	65	85 _B	82
13	{ 5 6	38	131	62	66	86	58
14		39	61	63	67	87	89
15	7	40	53	64	68	88	90
16	1	41	54	65	69	89	91
17	16	42	55	66	37	90	136
18	18	43	56	67	70	91	143
19	19	44	57	68	71	92	144
20	22	45	43	69	72	93	92
21	23	46	44	70	73	94	93
22	24	47	45	71	74	95	94
23	87	48	48	72	75	96	95
24	1	49	Anacr	73	76	97	38
25	2 _A		44	74 _A	77	98	20
	25	50	51	74 _B	138	99	145

* For Additional Tables see p. 465

Bgk.-E] NUMERATION TABLES

Bgk	E	Bgk	E	Bgk	E	Bgk	E
100	88	115	146	129	120	144	157
101 _A	39	116	107	130	148	145	124
101 _B	96	117	139	131	121	146 _A	40
102	83	118	{108	132	149	146 _B	158
103	84		{109	133	161	147 _A	159
104	97	119	110	134	122	147 _B	127
105	98	120	111	135	150	148	34
106	99	121	112	136 _A	123	149	128
107	101	122	113	136 _B	151	150	23
108	102	123	147	137	152	151	129
109	100	124	114	138	153	152	41
110	4	125	115	139	154	153	160
111	103	126	116	140	125	p 78 {	42
112	104	127	117	141	155		162
113	105	128 _A	118	142	126		163
114	106	128 _B	119	143	156		

Hil	E	Hil.	E	Hil	E	Hil	E
	8	17	46	35	72	54	22
1	{ 12	18	47	36	73	55	23
	{ 13	19	44	37	74	56	131
2	2 _B	20	45	38	71	57	81
3	9	21	69	39	75	58	82
4	16	22	<i>Ad</i> 12	40	76	59	25
5	1	23	31	41	77	60	62
6	29	24	19	42	2 _C	61	130
7	2 _A	25	<i>Anacr.</i>	43	14	62	48
7 _a	18		44	44	130	63	64
8	26	26	52	45	138	64	50
9	27	27	60	46	141	65	36
10	53	28	10	47	142	66	66
11	54	29	<i>Ad</i> 13	48	78	67	37
12	55	30	28	49	137	68	70
13	<i>Ad.</i> 5	31	32	50	79	69	58
14	21	32	87	51	134	70	89
15	61	33	56	52	135	71	59
16	43	34	24	53	<i>Ad.</i> 6	72	57

ALCMAN

[Hil.-E]

Hil.	E	Hil.	E	Hil.	E	Hil.	E
73	15	82	67	90	144	99	39
74	33	83	68	91	92	100	Ad. 7
75	35	84	80	92	93	101	Ad. 8
76	51	85	85	93	94	102	Ad. 9
77	132	86	86	94	95	103	Ad. 10
78	30	87	91	95	38	104	Ad. 60
79	133	88	136	96	20	105	Ad. 61
80	63	88a	162	97	145		
81	65	89	143	98	88		

E	Bgk	Hil	E	Bgk.	Hil.	E	Bgk	Hil
1	23	5	24	21	34	50	59	64
2 _A	24	7	25	25	59	51	50	76
2 _B	9	2	26	26	8	52	53	26
2 _C	10	42	27	27	9	53	40	10
3	12	—	28	28	30	54	41	11
4	110	—	29	11	6	55	42	12
5	13	—	30	54	78	56	43	33
6			31	29	23	57	44	72
7	14	—	32	30	31	58	86	69
8	1	1	33	31	74	59	56 _A	71
9	2	3	34	148	—	60	56 _B	27
10	3	28	35	32	75	61	39	15
11	5	—	36	60	65	62	35	60
12	4	1	37	66	67	63	57	80
13	6		38	97	48	64	58	63
14	7	43	39	101 _A	99	65	61	81
15	8	73	40	146 _A	—	66	62	66
16	16	4	41	152	—	67	63	82
17	Adesp	Ad.	42	p 78	—	68	64	83
	46 _B	13	43	45	16	69	65	21
18	17	7a	44	46	19	70	67	68
19	18	24	45	47	20	71	68	38
20	98	96	46	33	17	72	69	35
21	51	14	47	34	18	73	70	36
22	19	54	48	48	62	74	71	37
23	20	55	49	48 _n	—	75	72	39

E-Bgk.-Hil] NUMERATION TABLES

<i>E</i>	Bgk	Hil	<i>E</i>	Bgk.	Hil	<i>E</i>	Bgk.	Hil
76	73	40	106	114	—	135	80	52
77	74 _A	41	107	116	—	136	90	88
78	77	48	108	118	—	137	76	49
79	78	50	109			138	74 _B	45
80	82	84	110	119	—	139	117	—
81	85 _A	57	111	120	—	140	74 _{Bn}	—
82	85 _B	58	112	121	—	141	75	46
83	102	—	113	122	—	142	81	47
84	103	—	114	124	—	143	91	89
85	83	85	115	125	—	144	92	90
86	84	86	116	126	—	145	99	97
87	22	32	117	127	—	146	115	—
88	100	98	118	128 _A	—	147	123	—
89	87	70	119	128 _B	—	148	130	—
90	88	—	120	129	—	149	132	—
91	89	87	121	131	—	150	135	—
92	93	91	122	134	—	151	136 _B	—
93	94	92	123	136 _A	—	152	137	—
94	95	93	124	145	—	153	138	—
95	96	94	125	140	—	154	139	—
96	101 _B	—	126	142	—	155	141	—
97	104	—	127	147 _B	—	156	143	—
98	105	—	128	149	—	157	144	—
99	106	—	129	151	—	158	146 _B	—
100	109	—	130	36	44	159	147 _A	—
101	107	—		37		160	153	—
102	108	—	131	38	56	161	133	—
103	111	—	132	52	77	162	26 _n	88 _a
104	112	—	133	55	79			
105	113	—	134	79	51			

SAPPHO

Bgk	<i>E</i>	Bgk	<i>E</i>	Bgk	<i>E</i>	Bgk.	<i>E</i>
1	1	6	5	11	12	16	16
2	2	7	7	12	13	17	17
3	3	8	8	13	38		18
4	4	9	9	14	14	18	19
5	6	10	10	15	15	19	20

SAPPHO

[Bgk.-E

Bgk.	E	Bgk	E	Bgk	E	Bgk	E	
20	21	58	125	97	153	134	167	
21	124	59	126	98	154	135	33	
22	22	60	101	99	155	136	108	
23	23	61	102	100	156	137	91	
24	49	62	103	101	58	138	p 148	
25	50	63	25	102	159	139	p 142	
27	137	64	69	103	160	140	p 153n	
28	119	65	68	104	161	141	109	
29	120	66	70	105	162	142	110	
30	139	67	66	106	163	143	168	
31	140	68	71	107	136	144	169	
32	76	69	72	108		145	170	
33	48	70	98	109	164	146	171	
34		71	73	110	93	147	172	
35	51	72	74	111	26	148	92	
36	52	73	67	112	62	149	173	
37	53	74	75	113	106	150	174	
38	142	75	99	114	78	151	175	
39	138	76	115	115	27	152	176	
40	81	77	116	116	131	153	177	
41		78	117	117	79	154	178	
42	54	79	118	118	143	155	179	
43	141	80	100	119	144	156	180	
44	87	81	57	120	145	157	181	
45	80	82	127	121	107	158	182	
46	83	83	128	122	{ 59	159	183	
47	95	84	129	123		{ 60	160	54
48	55	85	130			{ 61	161	184
49	83	86	121	124	165	162	185	
50	56	87	123	125	28	163	63	
51	146	88	122	126	29	164	186	
52	111	89	105	127	90	165	187	
53	112	90	135	128	64	166	188	
54	114	91	148	129	30	167	189	
55	96	92		130	84A	168	132	
56	97	93	150	131	166	169	190	
57	141A	94	151	132	31	170	191	
57A	24	95	149	133	{ 32			
		96	152			{ 147		

Hil.-E] NUMERATION TABLES

Hil.	E	Hil.	E	Hil.	E	Hil.	E
1	1	30	51	58	125	86	122
2	2	31	52	59	126	87	103
3	3	32	58	60	124	88	135
4	4	33	56	61	101	89	148
5	6	34	66	62	102	90	
6	5	35	54	63	103	91	150
7	7	36	142	64	25	92	151
8	9	37	138	65	97	93	149
9	10	38	81	66	69	94	153
10	12	39		67	68	95	154
11	13	40	140	68	70	96	155
12	14	41	87	69	71	97	156
13	16	42	80	70	72	98	159
14	17	43	83	71	98	99	160
15	18	44	95	72	73	100	161
16	19	45	55	73	74	101	162
17	20	46	83	74	75	102	163
18	21	47	99	75	115	103	164
19	32	48	146	76	116	103a	152
20	22	49		77	117	—b	53
22	137	50	111	78	118	—c	96
23	119	51	112	79	100	—d	62
24	121	52	114	80	57	—e	106
25	139	53		81	127	—f	78
26	140	54	67	82	128	—g	27
27	76	55	141	83	129	—h	131
28	48	56	24	84	130	—i	79
29		57	120	85	123	—k	108

E	Bgk	Hil.	E	Bgk	Hil.	E	Bgk	Hil.
1	1	1	8	8	—	15	15	—
2	2	2	9	9	8	16	16	13
3	3	3	10	10	9	17	17	14
4	4	4	11	68n	—	18	17	15
5	6	6	12	11	10	19	18	16
6	5	5	13	12	11	20	19	17
7	7	7	14	14	12	21	20	18

SAPPHO

[E-Bgk.-Hil.]

<i>E</i>	Bgk	Hil	<i>E</i>	Bgk.	Hil	<i>E</i>	Bgk	Hil	
22	22	20	71	68	69	110	142	—	
23	23	—	72	69	70	111	52	50	
24	57 ^A	56	73	71	72	112	53	51	
25	63	64	74	72	73	114	54	{ 52	
26	111	—	75	74	74	115	76		{ 53
27	115	103 _g	76	32	27	116	77	75	
28	125	—	77	76 _n	— ^f	117	78	76	
29	126	—	78	114	103 _i	118	79	77	
30	129	—	79	117	103	119	28	78	
31	132	—	80	45	42	120	29	23	
32	133	—	81	{	40	38	121	57	
33	135	—			{	41	39	122	86
34	} <i>Adesp</i>	—				{	46	43	123
35			56	49			—	124	87
38	13	—	84 ^A	130	—	125	21	85	
48	{	28	87	44	41	126	58	60	
			88	119 _n	—	127	59	58	
49	24	—	90	127	—	128	82	59	
50	25	—	91	137	—	129	83	81	
51	35	30	92	148	—	130	84	82	
52	36	31	93	110	—	131	85	83	
53	37	103 _b	94	<i>Ale</i>	<i>Ale</i>	132	116	84	
54	42	35	95	39	43	133	168	103 _h	
55	48	45	96	47	44	134	<i>Adesp.</i>	—	
56	50	33	97	55	103 _c	135	104	<i>Ad</i>	
57	81	80	98	56	65	136	129	55	
58	101	32	99	70	71	137	90	—	
59	{	—	100	75	47	{	107	—	
			101	80	79				{
60	122	—	102	60	61	138	27	22	
61	123	—	103	61	62	139	39	37	
62	112	103 _d	104	62	63	140	30	25	
63	163	—	105	62 _n	—	141	31	26	
64	128	—	106	89	87	142	43	40	
66	67	34	107	113	103 _e	143	57	—	
67	73	54	108	121	—	144	38	36	
68	65	67	109	136	103 _k	145	118	104	
69	64	66	110	141	—	146	119	105	
70	66	68	111	—	—	147	—	—	

E-Bgk.-Hil.] NUMERATION TABLES

<i>E</i>	Bgk	Hil	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk	Hil
145	120	106	160	103	99	176	152	—
146	51	{ 48	161	104	100	177	153	—
		49	162	105	101	178	154	—
147	133 _B	—	163	106	102	179	155	—
148	91	89	164	109	103	180	156	—
149	95	93	165	124	—	181	157	—
150	93	91	166	131	—	182	158	—
151	94	92	167	134	—	183	159	—
152	96	103 _a	168	143	—	184	161	—
153	97	94	169	144	—	185	162	—
154	98	95	170	145	—	186	164	—
155	99	96	171	146	—	187	165	—
156	100	97	172	147	—	188	166	—
157	93 _n	—	173	149	—	189	167	—
158	—	97	174	150	—	190	169	—
159	102	98	175	151	—	191	170	—

ALCAEUS

Bgk.	<i>E</i>	Bgk	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
1 }		18	37	35	158	50	82
2 }	1	19	38	36	159	51	85
3	1 _n	20	42	37 _A	160	52	59
4	1	21	47	37 _B	51	53	169
5	2	22	20	38	53	54 _A	170
6	3	23	41	39	{ 161	54 _B	171
7	4	24	30		{ Sa 94	55	124
8	5	25	50	40	162	56	125
9	6	26	{ 40	41	163	57	126
10	7		{ 84	42	164	58	127
11	8	27	21	43	172	59	86
12	9	28	10	44	167	60	128
13 _A	49	29	22	45	166	61	129
13 _B	13	30	23	46	123	62	187
14	12	31	24	47	168	63	Sa 42
15	19	32	121	48 _A	83	64	87
16	165	33	133	48 _B	15	65	93
17	36	34	157	49	81	66	25

ALCAEUS

[Bgk.-E

Bgk.	E	Bgk	E	Bgk.	E	Bgk	E
67	31	90	174	112	65	135	46
68	45	91	54	113	66	136	108 _A
69	88	92	18	114	80	137	136
70	89	93	57	115	95	138	109
71	90	94	58	116	96	139	177
72	137 _A	95	132	117	67	140	110
73	32	96	79	118	97	141	35
74	55	97	92	119	48	142	111
75	91	98	175	120	52	143	112
76	173	99	62	121	98	144	119 _A
77	44	100	63	122	99	145	113
78	137 _B	101	131	123	100	146	114
79	33	102	145	124	34	147	115
80	43	103	135	125	101	148	116
81	139	104	146	126	102	149	117
82	56	105 _A	147	127	103	150	61
83	140	105 _B	148	128	138	150	60
84	141	106	149	129	51 _A	151	151
85	16	107	64	130	104	152	118
86	142	108	150	131	105	153	133
87	130	109	93	132	106	154	152
88	78	110	94	133	107	155	119
89	144	111	176	134	108		

Hil	E	Hil	E	Hil.	E	Hil.	E
1	1	12	21	24	55	36	133
2	2	13	10	25	173	37	
3	6	14	23	26	33	38	162
4	12	15	24	27	32	39	139
4 _a	25	16	157	28	159	40	56
5	13	17	158	29		41	49
6	37	18	169	30	Sa 42	42	160
7	38	19	125	31	170	42 _a	143
8	42	20	92 _A	32	44	43	161
9	47	21	45	33	137 _B	44	163
10	20	22	88	34	124	45	164
11	40	23	90	35	41	46	167

Hil.-E] NUMERATION TABLES

Hil	E	Hil	E	Hil	E	Hil.	E
47	140	60	85	73	18	86	131
48	141	61	87	74	50	87	125
49	16	62	8	75	15	88	58
50	142	63	83	76	57	89	132
51	84	64	43	77	168	90	63
52	91	65	172	78	135	91	145
53	130	66	79	79	126	92	144
54	78	67	22	80	86	93	146
55	174	68	137 _A	81	128	94	151
56	19	69	59	82	129	95	153
57	165	70	187	83	92		
58	36	71	166	84	175		
59	81	72	123	85	62		

E	Bgk	Hil	E	Bgk	Hil	E	Bgk.	Hil
	1	1	24	31	15	48	119	—
1	2	—	25	66	4a	49	13 _A	41
	4	—	28	23n	—	50	25	74
2	5	2	29			51	37 _B	—
3	6	—	30	24	—	52	120	—
4	7	—	31	67	—	53	38	—
5	8	—	32	73	27	54	91	—
6	9	3	33	79	26	55	74	24
7	10	—	34	124	—	56	82	40
8	11	62	35	141	—	57	93	76
9	12	—	36	17	58	58	94	88
10	28	13	37	18	6	59	52	69
12	14	4	38	19	7	60	150	—
13	13 _B	5	39	154	—	61		
15	48 _B	75	40	26	11	62	99	85
16	85	49	41	23	35	63	100	90
18	92	73	42	20	8	64	107	—
19	15	56	43	80	64	65	112	—
20	22	10	44	77	32	66	113	—
21	27	12	45	68	21	67	117	—
22	29	67	46	135	—	78	88	54
23	30	14	47	21 ₅	9	79	96	66

ALCAEUS

[E-Bgk.-Hil.]

<i>E</i>	Bgk	Hil.	<i>E</i>	Bgk	Hil.	<i>E</i>	Bgk.	Hil
80	114	—	112	143	—	144	89	92
81	49	59	113	145	—	145	102	91
82	50	—	114	146	—	146	104	93
83	48 _A	63	115	147	—	147	105 _A	—
84	26	51	116	148	—	148	105 _B	—
85	51	60	117	149	—	149	106	—
86	59	80	118	152	—	150	108	—
87	64	61	119	155	—	151	151	94
88	69	22	119 _A	144	—	152	154	—
89	70	—	121	32	—	153	—	95
90	71	23	123	46	72	157	34	16
91	75	52	124	55	{ 19	158	35	17
92	97	83			{ 34	159	36	{ 28
93	65	20	125	56	87	160	37 _A	{ 29
94	110	—	126	57	79			42
95	115	—	127	58	—	161	39	43
96	116	—	128	60	81	162	40	38
97	118	—	129	61	82	163	41	44
98	121	—	130	87	53	164	42	45
99	122	—	131	101	86	165	16	57
100	123	—	132	95	89	166	45	71
101	125	—	133	{ 33	36	167	44	46
102	126	—		{ 153	37	168	47	77
103	127	—	135	103	78	169	53	18
104	130	—	136	137	—	170	54 _A	31
105	131	—	137 _A	72	68	171	54 _B	—
106	132	—	137 _B	78	33	172	43	65
107	133	—	138	128	—	173	76	25
108	134	—	139	81	39	174	90	55
109	138	—	140	83	47	175	98	84
110	140	—	141	84	48	176	111	—
111	142	—	142	86	50	177	139	—
			143	—	42 _a			

For Additional Tables of Numeration see p 465

LIST OF NEW FRAGMENTS

FRAGMENTS NOT INCLUDED IN BERGK'S EDITION OF
1882

ALCMAN	44	158*	74
163	45	192	75
164	46	—	76
—	47	—	77
	58A	ALCAEUS	77A
	65	11	77B
	66	14	86†
	82	17	92†
SAPPHO	83†	26	120
1A	84	27	122
35†	85	37A	128†
36	86	37B	134
37	86B	38†	143*
38	89	68	153*
39	113A	69	154
40	113B	70	155
41	118	71	156
42	118A	72	175
43	118B	73	181-8

FRAGMENTS NEWLY RESTORED *ÆG.* FROM PARAPHRASES

ALCMAN	48†	147	51
14	64	154†	65
139	77	157	66
—	89	—	67
	90	—	80
SAPPHO	91	ALCAEUS	93
11	92	1	95
24	100†	4	96
29	107	28	97
30	109	29	121
31	110	30	133†
33	142	48	150

* Included by Hiller-Crusius

† Partly 'new'

ADDITIONAL TABLES

COMPARING THE NUMERATION ADOPTED IN THE 2ND EDITION (*E*) WITH THOSE FOLLOWED BY DIEHL IN HIS 'ANTHOLOGIA LYRICA' OF 1922-5 (*DL*) AND LOBEL IN HIS Σαπφούς Μέλη AND 'Αλκαίου Μέλη OF 1925 AND 1927 (*L*).

ALCMAN

<i>DL</i>	<i>E</i>	<i>DL</i>	<i>E</i>	<i>DL</i>	<i>E</i>	<i>DL</i>	<i>E</i>
1	1	25	21	52	73	77	71
2	2 _B	26	<i>Ad</i> 12	53	139	78	91
3	88	27	<i>Ad</i> 8	54	56	79	<i>Ad.</i> 10
4	10	28	57	55	138	80	54
5	<i>Ad</i> 13	29	76	56	137	81	55
6	15	30	85	57	134	82	35
	8	31	65	58	36	83	144
7	{ 12	32	58	59	64	84	75
	{ 13	33	18	60	<i>Folk. S</i>	85	<i>Ad.</i> 9
8	<i>Ad</i> 37	34	81		1	86	<i>Ad.</i> 11
9	9	35	24	61	22	87	92
10	14	36	131	62	19	88	59
11	{ 2 _C	37	47	63	23	89	77
	{ 29	38	44	64	39	90	95
12	<i>Ad</i> 6	39	86	65	17	91	<i>Ad.</i> 14
13	2 _A	40	50	66	<i>Folk.-S</i>	92	25
14	38	41	<i>Ad</i> 61		3	93	70
15	28	42	94	67	43	94	26
16	31	43	48	68	<i>Ad</i> 19	95	27
17	78	44	66	69	<i>Ad</i> 86	96	63
18	69	45	72	70	<i>Ad.</i> 60	97	80
19	20	46	32	71	87	98	82
20	37	47	30	72	89	99	143
21	79	48	45	73	53	100	62
22	<i>Ad</i> 7	49	46	74	52	101	130
23	93	50	141	75	<i>Ad</i> 3	102	
24	16	51	74	76	60	103	133

DL.-E] ADDITIONAL TABLES

DL	E	DL	E	DL	E	DL	E
104	<i>Ad.</i> 15	108	51	112	162	116	Anacr.
105	61	109	67	113	132		44
106	33	110	142	114	136	117	<i>Ad</i> 16
107	135	111	68	115	145	.	

E	DL	E	DL	E	DL	E	DL
1	1	30	47	60	76	87	71
2 _A	13	31	16	61	105	88	3
2 _B	2	32	46	62	100	89	72
2 _C	11	33	106	63	96	91	78
8	7	35	82	64	59	92	87
9	9	36	58	65	31	93	23
10	4	37	20	66	44	94	42
12}	7	38	14	67	109	95	90
13}		39	64	68	111	130	{ 101
14	10	43	67	69	18		{ 102
15	6	44	38	70	93	131	36
16	24	45	48	71	77	132	113
17	65	46	49	72	45	133	103
18	33	47	37	73	52	134	57
19	62	48	43	74	51	135	107
20	19	50	40	75	84	136	114
21	25	51	108	76	29	137	56
22	61	52	74	77	89	138	55
23	63	53	73	78	17	139	53
24	35	54	80	79	21	141	50
25	92	55	81	80	97	142	110
26	94	56	54	81	34	143	99
27	95	57	28	82	98	144	83
28	15	58	32	85	30	145	115
29	11	59	88	86	39	162	112

SAPPHO

DL	E	DL	E	DL	E	DL	E
1	1	4	3	7	5	9	9
2	2	5	4		7	10	10
3	26	6	6	8	{ 8	11	12

SAPPHO

[D].-E

DI	E	DI	E	DI.	E	DI	E
12	14	51	142	101	67	135}	146
13	16	52	106	102	152	136}	
14	{17	53	159	103	80	137	81
	{18	54	65	104	95	138	{59
15	19	55a)	66	105	97		{60
16	177	55b)		106	141 _A	139	62
17	20	56	69	107	103	140	96
18	22	57	68	108	74	141	93
19	27	58	71	109	108	142	21
20	23	59	127	110	75	143	55
21	25	60	72	111	107	144 _a	125
23	35	61	98	112	79	144 _b	126
24	34	62	73	113	78	145	24
25	36	63	115	114	135	146	124
26	37	64	116	115	148	147	29
27 _a	38	65	<i>App</i>	116	150	148	{ <i>Ad</i>
27 _b	39		118	117	151		{22
28	46	66	<i>App.</i>	118	139		{ <i>Ad</i>
31	41		118 _A	119	140	149	{22 _A
32	42	67	<i>App</i>	120	149		{ <i>Alc.</i>
34	43		118 _B	121	138		{124
35	44	80	117	122	153		{ <i>Sa.</i>
36	45	85	105	123	148	150	{119
37	{13	86	122	124	154		121
	{15	87	123	125	141	151	120
38	46	88	112	126	137	152	130
39	47	89	94	127	161	153	131
40)	48	90	101	128	{155	154	129
41)		91	102		{156	155	127
42	57	92	100		{158	156	{133
43	49	93	114		{162		{134
44	59	94	111	129	160	157	143
45	51	95	82	130	163	158	144
46	52	96	83	131	164	159	145
47	53	97	85	132 _a)	136		
48	89	98	86				
49	58	99	87	133	32		
50	54	100	99	134	128		

<i>L</i> *	<i>E</i>	<i>L</i>	<i>E</i>	<i>L</i>	<i>E</i>
1	35	23 5	48	49 10	153
2 2	34	23 6	58	50 11	164
2 3	36	23 7	52	50 12	161
3 4	37	23 8	53	50 13	162
4	38-9	23 1	68	50 14	160
5	40	24 2	69	51 1	80
7 9	41	24 3	71	51 2	131
8	42	24 4	70	51 3	152
9	45	24 5	72	51 4	74
10 12	44	25 6	98	51 5	99
10 13	43	26	<i>App</i> 118	52 6	4
12 14	{ 13	28 4	<i>App</i> 118A	52 7	107
	{ 15	28 5	<i>App</i> 118B	52 8	19
12 15	46	39 21	117	52 9	127
14 16	47	39 22	115	52 10	67
14 1	1	42 1	116	52 11	128
16	2	42 E1	82	53 12	129
17 3	10	42 E2	84	53 13	101
17 4	9	42 3	83	53 14	{ 124
17 5	3	44	85		{ 22
18 6	6	45	86	53 15	81
18 7	5	46 1	105	53 16	
18 8	23	46 2	87	54 17	130
18 9	{ 17	46 Z1	135	54 18	{ 125
	{ 18	46 H1	{ 149		{ 126
19 10	27		{ 32	54 19	123
19 11	20	47 2	150	54 20	122
19 12	7	47 2A	151	54 21	138
19 13	14	47 3	148	55 22	{ Alc.
19 14	16	48 4	159		{ 124
20 1	65	48 5	157		{ Sa
20 2	66	48 6	153		{ 119
22 1	50	48 7	154	55 23	120
22 2	56-7	49 8	148	55 24	<i>App</i> 58A
22 3	54	49 9	{ 155-6	55 25	103-4
22 4	89		{ 158	55 26	146

* The first (or only) figure is the number of the page

SAPPHO

[L-E]

<i>L</i> *	<i>E</i>	<i>L</i>	<i>E</i>	<i>L</i>	<i>E</i>
56 27	140	62 61	179	68 92	172
57 28	139	62 62	95	69 93	92
57 29	55	62 63	180	69 94	189
57 30	78	62 64	181	69 95	p 153
57 31	106	62 65	182	70 96	192
57 32	76	62 66	183	71 1	<i>Ad</i> 32
58 33	100	63 67	54	71 2	<i>Ad.</i> 24
58 34	141	63 68	184	71 3	<i>Ad</i> 28
58 35	108	63 69	30	71 4	{ 51
58 36	141 _A	63 70	185		{ 96
58 37	21	63 71	186		{ 93
58 38	102	63 72	28	71 5	95
59 39	112	63 73	187	72 6	111
59 40	121	63 74	188	72 7	<i>Alc</i> 10
59 41	{ 59	64 75	64	72 8	73
	{ 60	64 76	191	72 9	8
59 42	177	64 77	11	72 10	<i>Ad</i> 27
59 43	137	64 78	p 174	73 11	<i>Ad</i> 31
59 44	75	65 79	165	73 12	114
60 45	12	65 80	90	73 13	<i>Alc</i> 53
60 46	132	65 81	84 _A	73 14	<i>Ad</i> 22 _A
60 47	29	65 82	31	73 15	<i>Ad</i> 22
60 48	79	66 83	167	73 16	113
60 49	26	66 84	33	74 17	<i>Ad</i> 26
60 50	97	66 85	91	74 18	133-4
61 51	62	66 86	{ p 140	74 19	<i>Ad</i> 59
61 52	25		{ p 146	74 20	24
61 53	183		{ <i>App</i>	74 21	94
61 54	166		{ p 430	75 22	136
61 55	173	67 87	p 142	75 23	142
61 56	28	67 88	{ 109	78	66
61 57	174		{ 110	79	83
61 58	175	68 89	168	80	{ 86
62 59	176	68 90	169		{ <i>App</i>
62 60	178	68 91	170		{ 86 _A

* The first (or only) figure is the number of the page

E-DI.-L] ADDITIONAL TABLES

<i>E</i>	<i>DI</i>	<i>L*</i>	<i>E</i>	<i>DI</i>	<i>L</i>	<i>E</i>	<i>DI</i>	<i>L</i>
1	1	14 1	37	26	3 4	70	—	24 4
2	2	16	38	27 ^a	4	71	58	24 3
3	4	17 5	39	27 ^b	5	72	60	24 5
4	5	52 6	40	28	7 9	73	62	72 8
5	7	18 7	41	31	8	74	108	51 4
6	6	18 6	42	32	10 13	75	110	59 44
7	8	{ 19 12 72 9	43	34	10 12	76	—	57 32
8			44	35	9	77	—	
9	9	17 4	45	36	12 15	78	113	57 30
10	10	17 3	46	38	14 16	79	112	60 48
11	—	64 77	47	39	{ 40 41 }	80	103	51.1
12	11	60 45	48	{ 40 41 }	23 5	81	137	{ 53 15 53 16
13	37	12 14	49		—	82	95	42 E1
14	12	19 13	50	44	22 1	84 ^A	—	65 81
15	37	12 14	51	45	71 4	83	96	{ 42 3 79
16	13	19 14	52	46	23 7	84	—	42 E2
17	14	18 9	53	47	23 8	85	97	44
18			54	50	22 3	86	98	{ 45 80
19	15	52 8	55	143	57 29	87	99	46.2
20	17	19 11	56	—	22 2	88	—	—
21	142	58 37	57	42	23 6	89	43	22 4
22	18	53 4	58	49	55 24	90	—	65 80
23	20	18 8	58 ^A	—	59 41	91	—	66 85
24	145	74 20	59	{ 55 ^a 55 ^b }	—	92	—	69 93
25	21	61 52	60		61 51	93	141	71 4
26	3	60 49	61	—	—	94	—	{ Alc 108b Sa 74
27	19	19 10	62	139	20 1	95	104	71 5
28	—	63 72	63	—	78	96	140	71 4
29	147	60 47	64	—	52 10	97	105	60 50
30	—	63 69	65	—	23 1	98	61	25 6
31	—	65 82	66	—	24.2	99	100	51.5
32	133	46 H1	67	57				
33	—	66 84	68	56				
34	24	2.2	69					
35	23	1						
36	25	2 3						

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SAPPHO

[E-Dl.-L

E	Dl	L*	E	Dl	L	E	Dl	L
100	92	58 33	130	152	54 17	160	129	50.14
101	90	53 13	131	153	51.2	161	127	50.12
102	91	58 38	132	—	60.46	162	128	50.13
103	107	55 25	133	156	74.18	163	130	49 10
104	—		134			164	131	50 11
105	85	46 1	135	114	46 Z1	165	—	65 79
106	52	57 31	136	132	75 22	166	—	61 54
107	111	52 7	137	126	59 43	167	—	66 83
108	109	58 35	138	121	54 21	168	—	68 89
109	—	67.88	139	118	57 28	169	—	68 90
110	—		140	119	56 27	170	—	68 91
111	94	72 6	141	125	58 34	171	—	—
112	88	59.39	141 _A	106	58 36	172	—	68 92
113 _A	—	73 16	142	51	75 23	173	—	61 55
113 _B	—		143	157	—	174	—	61 75
114	93	73.12	144	158	—	175	—	61 58
115	63	39 22	145	159	—	176	—	62 59
116	64	42.1	146	{135}	55 26	177	16	59 42
117	80	39 21				178	—	62 60
118	65	26	147	—	—	179	—	62 61
118 _A	66	28 4	148	123	{49 8 47 3}	180	—	62.63
118 _B	67	28 5				181	—	62 64
119	149	55 22	149	120	46 H1	182	—	62 65
120	151	55.23	150	116	47 2	183	—	62 66
121	150	59 40	151	117	47 2 _A	184	—	63 68
122	86	54 20	152	102	51.3	185	—	63 70
123	87	54 19	153	122	48 6	186	—	63 71
124	146	53 14	154	124	48 7	187	—	63 73
125	144 _a	54 18	155	128	49 9	188	—	63.74
126	144 _b		156			189	—	69 94
127	155	52 9	157	—	48 5	190	—	[26]
128	134	52 11	158	128	49 9	191	—	64 76
129	154	53.12	159	53	48 4	192	—	70 96

* The first (or only) figure is the number of the page

ALCAEUS

Dl	E	Dl	E	Dl	E	Dl	E
1	1	35	41	73	122	118	<i>App</i>
2	2	38	44	74	120		37 _A
3	6	39	42	77	17	119	<i>App.</i>
4	88	40	58	78	14	120	38
5	12	41	68	80	26-7	123	86
6	55	42	69	82	134		92
7	25	43	70	83	11		175
8	13	44	71	86	164	124	92 _A
9	8	45	72	87	160	125	45
9 _A	Sa	46	73	88	Scol	126	31
	70	47	74		11	127	89
10	174	48	75	89	143	128	153
11	16	49	121	90	157	129	90
12	187	50	133	91	158	130	146
13	49	51	40	92	159	131	139
14	15	52	21	93	53	132	137 _A
15	83	53	84	94	161	133	91
16	32	54	19	95	162	134	140
17	43	55	36	96	163	135	141
18	63	56	87	97	167	136	142
19	130	57	112 _A	98	166	137	78
20	131	58	20	99	123	138	144
21	135	59	10	100	168	139	175
22	165	60	22	101	81	140	62
23	173	61	23	102	82	141 _A	147
24	172	62	24	103	85	141 _B	148
26	77	63	124	104	169	142	18
27	76	64	145	105 _A	170	143	151
29	47	65	125	105 _B	171	144	33
30	37	66	126	109		145	137 _B
31	50	67	86	110	<i>App</i>	146	132
32	57	68	128	116	77 _B	147	79
33	56	69	129		<i>App</i>		
34	59	70	156	117	77 _A		

ALCAEUS

[L-E]

L	E	L	E	L	E	L	E
	<i>App</i>	74	49	109	160	142	153
5	<i>37A</i>	75	12		3	143	128
	<i>App.</i>	76	55		8	144	174
	<i>37B</i>	77	35	110	91	145	25
6	<i>App</i>	78	32		34	146	58
	38	79	43		Sa	147	124
10	<i>App</i>	80	63		70	148	33
	p. 448						
17	14	81	{ 130	111	139	149	<i>App.</i>
22	122	82	{ 131	112	133		187
			135	113	56	150	83
23	{ 26	83	165	114	162	151	20
	{ 27	84	173	115	78	153	178
25	11	85	172	116	15	154	79
26	120	86	6	117	36	155	144
29	17	87	37	118	87	156	62
32	134	88	13	119	19	157	147
34	164	89	88	120	82	158	112 _A
35b	128	90	179	121	85	159	31
36	156	91	24	122	81	160	129
45	77	92	47	123	44	161	133
46	68	93	42	124	159	162	152
47	69	94	169	125	137 _B	163	23
48	70	95	40	126	18	164 _a	170
49	71	96	158	127	57	164 _b	171
50	72	97	45	128	126	165	52
51	73	98	93	129	50	166	98
52	76	99	157	130	166	167	100
53	75	100	90	131	123	168	103
54	74	101	142	132	168	169	51 _A
55	41	102	140	133	148	170	104
	<i>App</i>	103	167	134	146	171	105
61	<i>77B</i>	104	16	135	22	172	106
	<i>App</i>	105	143	136	84	173	117
63	<i>77A</i>	106	141	137	125	174	107
72	1	107	163	138	145	175	108
	{ 3	108 _a	161	139	59	176	46
73	{ 2		Sa	140	132	177	108 _A
	{ 4	108 _b	94	141	137 _A	178	136

L-E]

ADDITIONAL TABLES

<i>L</i>	<i>E</i>	<i>L</i>	<i>E</i>	<i>L</i>	<i>E</i>	<i>L</i>	<i>E</i>
179	109	192	30	205	95	217	89
180	180	193	121	206	96	218	54
181	177	194	51	207	67	219	101
182	111	195	p 312	208	97	220	110
183	119 _A	196		209	48	221	<i>Ad</i> 28
184	113	197	149	210	114	222	<i>Ad</i> 29
185	115	198	64	211	151	222 _A	<i>Ad</i> 40
186	116	199	150	212	5	223	Alcm.
187	119	200	94	213	p. 316		146
188	118	201	176	214		225	<i>Ad</i> 47
189	102	202	65	215	Sa.	p 75	181-6
190	7	203	66		114		
191	41	204	80	216	53		

<i>E</i>	D1	<i>L</i>	<i>E</i>	D1	<i>L</i>	<i>E</i>	D1	<i>L</i>
1	1	72	22	60	135	41	35	55
2	2	73	23	61	163	42	39	93
3	—		24	62	91	43	17	79
4	—	110	25	7	145	44	38	123
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